

DOCUMENT RESUME

ED 043 631

TE 002 063

AUTHOR Meeks, Patricia; And Others
TITLE English for an Electronic Age: A Media Ecology Approach, K-12. Curriculum Development Series No. 1-2.
INSTITUTION Cherry Creek School District 5, Englewood, Colo.
PUB DATE 69
NOTE 155p.
AVAILABLE FROM Russell Poulton, Cherry Creek Schools, 4700 So. Yosemite St., Englewood, Colo. 80110 (\$3.00)


EDRS PRICE MF-\$0.75 HC-\$7.85
DESCRIPTORS Communication (Thought Transfer), *Curriculum Guides, Diachronic Linguistics, Elementary Education, *English Curriculum, Evaluation Techniques, *Language Arts, *Mass Media, Secondary Education, Self Concept, Symbolic language, Teaching Models

ABSTRACT

This communications curriculum guide is designed to humanize the teaching of English through a "media ecology" approach which means bringing into the classroom the media of the outside world and expanding the traditional content of English instruction to include such studies as movie-making and message-sending via posters. It contains 70 short "lesson models," for grades K-12, written to help the student (1) appreciate his cultural heritage by studying the history and development of his language, (2) perceive and evaluate the power of signs and symbols, (3) communicate perceptively, and (4) gain a realistic perspective toward himself and the world. The models provide statements of purpose, teaching-approach suggestions, discussion questions, and recommended activities, all aimed at a creative student-centered program. Several suggestions for idea-exhausted teachers and an effective means of evaluating student themes are also included. (DD)

English for an Electronic Age

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE
PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION
POSITION OR POLICY.



a media ecology
approach
K-12

Prepared by

Patricia Meeks
Virginia Piland
Karen Prichard
Jane Ribesell
Elizabeth Scrogin

Cherry Creek Schools
4700 South Yosemite
Englewood, Colorado 80110

Curriculum Development Series No. 1-2
Summer, 1969

ED0 43631

TE 002 063

Foreword

Media Ecology arrived on the scene in Cherry Creek School District in September, 1968, the result of a summer work committee's attempt to establish a framework for creating a K-12 English program. At that time, the copies which elementary teachers, as well as junior high and high school English teachers, received were stamped "Interim." This really meant "a beginning."

Suggestions, impressions, and evaluations were requested so that the 1969-70 Committee could utilize them in their task of revising, improving, and up-dating the guide. We are most grateful to all those teachers who forwarded their criticisms and contributions and especially to those teachers who took time from their summer vacations and other activities to assist us in person. Without them little could have been accomplished.

However, not one of us should make the mistake of thinking that the new format, new title, expanded models section, and other additions indicate work completed. No curriculum guide, if it is worth anything at all, is ever finished. The process of revising, improving, and up-dating must be a continuous one in which all teachers of Language Arts or English (K-12) are involved. And involvement means sharing.

One reason, in fact, for selecting the notebook arrangement is to facilitate sharing. New models which prove successful could and should be added all the time. Another reason for choosing this format is to provide room for each teacher to make her own additions to, subtractions from, and adaptations of the existing models and ideas. These are the only processes through which a curriculum guide can become, as it should, more meaningful with time and use.

We sincerely believe that English for an Electronic Age can be of value to teachers of all levels in selecting and planning those learning experiences which will help each student to become a "harmoniously developed person" with a "lively feeling for values" and a "vivid sense of the beautiful."

Patricia Meeks
Virginia Piland
Karen Prichard
Jane Riebesell
Betty Scrogin

Table of Contents

	<u>page</u>
I. Teachers in an Electronic Age	
A. Humanizing the Teaching of English: A Direction	1
B. Media Ecology: An Approach	5
II. Models	
A. The History and Development of Our Language	8
B. Symbols and Signs	32
C. Perceptive Communication	50
D. A Realistic Perspective Toward the World and the Self	99
III. Sharing Time for Idea-Exhausted Teachers . . .	125
IV. Evaluating Realistically	145



CHERRY CREEK SCHOOLS

Office of the Superintendent and the Board of Education
4700 South Yosemite Street
Englewood, Colorado 80110
(303) 771-1184

August 15, 1969

Dear Reader:

Enclosed is the Revised Edition of the first comprehensive attempt on the part of the Cherry Creek Schools to provide for a broad yet encompassing approach to the implementation of the communication curriculum requirements of our educational program. This publication entitled: English for an Electronic Age replaces Media Ecology (Interim Edition). It is a bold and fresh approach to the teaching of the language arts at all age levels in our schools.

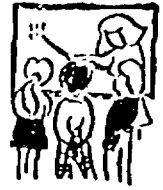
This curriculum development publication provides a realistic guide to the classroom teacher while at the same time leaving sufficient latitude to individual professional discretion. The unifying threads approach used by the authors of this publication decompartmentalizes those curriculum components which have heretofore been locked into rigid compartments based on the indefensible chronological criteria. On the other hand, it provides for a reasonable equilibrium between this more individualized approach and the necessity to articulate these unifying threads throughout the academic experiences of the boys and girls attending the Cherry Creek Schools. The lesson models provide practical suggestions of how the authors feel the teaching of these unifying threads might best be implemented.

English for an Electronic Age is being published in accordance with our five-year program of curriculum development. It is now scheduled for use by the staff for the next five years. During this period, the staff not only has the opportunity but also the responsibility, of analyzing its utility critically and forwarding suggestions which will improve its quality when this subject area will again be studied in the early 1970s. Your suggestions are, therefore, earnestly solicited.

I would like to take this opportunity of expressing my sincere appreciation to the members of the several Language Arts Curriculum Development Study Committees who have worked most earnestly on this project for the last several years and to the Summer Workshop Committees for their work over the past two summers. The product of their work is of high quality and represents many, many hours of serious dialogue, analysis, and just plain hard work. I, therefore, commend it most heartily to your careful perusal after which it is felt you will agree with me that it is, if properly used, a curriculum tool having high utility potential. Good reading.

Yours sincerely,

Edward G. Pino
Superintendent



I. TEACHERS IN AN ELECTRONIC AGE

A. Humanizing the Teaching of English:
A Direction

B. Media Ecology: An Approach

HUMANIZING THE TEACHING OF ENGLISH: A DIRECTION

It is essential that the student acquire an understanding of and a lively feeling for values. He must acquire a vivid sense of the beautiful and of the morally good. Otherwise he--with his specialized knowledge--more closely resembles a well-trained dog than a harmoniously developed person.

Albert Einstein

From the time a baby utters his first Da-Da until the time he announces to his parents that he has decided to marry the girl, no one could begin to count the number of fascinating, meaningful learning experiences he has engaged in via language. And if he has had wise guidance from his parents and teachers through his growing-up years, these meaningful learning experiences will continue throughout his life--via language.

'In the
beginning
---"

All of us know this. In fact, we ourselves must have found language to be a personally exciting affair or we would not be involved in teaching it today. It follows, then, that our approach to language study in the classroom must assuredly be one designed to make language even more meaningful, exciting and relevant to students. It also follows that, because we are aware of the negative uses of language--propaganda, false advertising, slanted news, biased history, mediocre mass entertainment--we are undoubtedly doubling our efforts with students so that they too become aware of not only the uses but also the misuses of language.

How many kinds of language are there? We cannot begin to count, but because we know they are innumerable, we try to involve the student in as many different kinds of language experiences as his maturity will permit, from the time he enters kindergarten until he is graduated from twelfth grade. These experiences include the language of Mother Goose; the language of Ventures; the language of Prince Valiant and Charlie Brown; of Time and Seventeen; of the Brothers Grimm, Robert Frost, Shakespeare, Hemingway, Rod McKuen; the language of The Denver Post, the language of Saxon, Norman and Indian; the language of Nixon and Kennedy and Johnson; of Tom Jones and Brave New World, of outer space and oceanography; of Huckleberry Finn and Brightly of the Grand Canyon; of grammar and logic; of rock folk tunes; the silent language of symbols and signs; and, of course, the language of communicating the self.

Consequently, because we want these and other language experiences to be as beneficial, as relevant and exciting as possible, we know that we must approach each student as an individual--not in scope or sequence or where he comes on the graph. Ours is a critically important message, and we cannot afford to lose anyone along the K-12 way.

However, all of us know that this way of looking at language has not always happened. In fact, there have been times when the study of the English language has generated quite negative reactions. Worse still have been those times when this subject--sometimes called language arts or language, literature, and composition--has generated no reaction at all.

What went wrong? Was it the "system"? Was it heredity? Was it us? Was it that we did not really accept the idea that education is a process of being, not a process of having; a process of individual growth and change for the better, not a process of structured, sequential problem-solving? Did education as a process of having ever really reveal itself in English classes or any other classes?

One bit of evidence that such an idea about education did exist might be the fact that content (curriculum, subject matter, material to be covered) was often determined right down to the page numbers of assigned reading before the human beings for whom that content was intended were ever seen.

Another piece of evidence perhaps lay in our process of finding out at the beginning of a school year just "where the student was." This meant, of course, not where he was as a human being but what he knew, or more accurately, what he did not know, or better still, what he had or did not have.

Another indication that education may have been thought of as a process of having perhaps occurred when teachers rewarded bulk or quantity instead of quality--when we bestowed A's on the twenty-page research paper regardless of its plagiarized content or gave gold stars to those who had read 200 books regardless of their shape, title, or value to the student as an individual.

Still another might be the stultifying process of ability-grouping, of making subjective determinations, all too often wrong, about what students were capable of receiving or having. And there were those infernal labels--low, average, high--all too often accepted by students as a judgment on their worth as human beings.

"All our
yesterydays
---"

"---be
all our
sins---"

Also, there has been in the past the authoritarian problem, the idea that teacher knew the right answers and in order for students to have those answers, they had to write them down and learn them. Such an attitude made a class of students seem like an obedience training session for dogs. Students performed. We rewarded or punished. The procedure was to continue until, at the end of twelve years, each student supposedly responded well to all the important commands: speak, write, read, listen.

But let us hope that all this is truly in the past--that, having become more aware of what may have gone wrong, now we know we just forgot something. We forgot the human being--the student. Maybe it took a riot or two to wake us up. Maybe it took several years of bilge oozing out of the TV tube for us to realize that something must be wrong somewhere if this drivel is an indication of the taste, the intellectual and emotional level of the majority. Maybe it was a dynamic speaker we heard who achieved a landmark "break-through" in education-land. Whatever it was does not matter now. What does matter is that at last words like human, humanization, humaneness, humanity are coming out of the archives into the halls, libraries, and classrooms. And we know this is right. We know now that we do not want trained dogs but harmoniously developed persons who can think, speak, and act with growing sensitivity and awareness. We know we do not want labels such as low, middle, average, high; neither do we want failures.

What, therefore, is our direction as teachers of the English language? No one can give a single answer to such a question because there is no one answer any more than one curriculum guide can provide the answers for this year's lesson plans. There may even be no answers at all. But there are many possibilities and many choices and they all begin and end with each individual student and his questions and his search for meaningful, relevant answers.

First, we believe we have taken a giant step in the right direction when, instead of trying to find out where a student is (meaning what he knows), we have asked instead, "Who is he? Where is he as a human being?"

Second, many of us have even permitted children to ask us, "Who are you? Do you spend the night here with erasers and chalk? Are you someone interesting to know?"

Third--and this has perhaps been the greatest giant step of all--has involved continuously asking ourselves the big question,

"Will what I have planned for today make a difference? Does it train or educate? Does it encourage creativity? Am I involving students in relevant, meaningful ways? Am I helping them to develop harmoniously?"

Our direction has become clear. It is the direction of humanistic, creative teaching which is taking place more and more in the classrooms of teachers of the English language. Why? Because, we more than anyone else, have as our subject matter that which makes us the most human--language.

Although our paths may seem different--first grade, seventh grade, eleventh grade--our philosophies, our directions, our destinations are the same, for the third grader as well as for the graduating senior, because we believe in the same goals. And it takes all of us--all of us helping each student to achieve these goals: first, to appreciate his cultural heritage through studying, among other things, the history and development of his language; second, to perceive the power of that silent language of symbols and signs, recognizing what is good, bad, necessary, or unnecessary; third, to communicate perceptively, receiving and sending messages which reveal a growing maturity and sensitivity; and finally, to gain a realistic perspective toward himself and the world, a perspective which is vitally important if our humanistic culture is to survive.

"Tomorrow
and
tomorrow
and
tomorrow
---"

B. MEDIA ECOLOGY: AN APPROACH

How we approach studying the English language will, without doubt, be the factor which determines success or failure in achieving our goals.

No one is suggesting that Media Ecology is the only way. However, it is a good approach, and it has been successfully tried.

First, the word media means all media relating to language, all media which relates to communicating. It is a rather staggering word in its implication, since communication takes place as a result of non-verbal media (such as cars, clothing and hair styles, the flag, colors, pictures, food) as well as verbal (such as books, magazines, TV, radio, posters, movies, records).

Defining
the term

To include all of these various media in English language study sounds overwhelming. However, teachers can select and choose, keeping in mind the importance of involving students in all that they are mature enough to cope with and in as much as time will allow.

The word ecology refers to the total environment and all living things (in this case, human beings) which occupy it. It could mean, therefore, the school and its inhabitants, the neighborhood, the metropolitan area, the nation, the world and all its human problems.

Place the words together again and the approach becomes more clear. Media Ecology involves bringing into the classroom the media of the outside world in order to examine its effects on human beings. It also involves going out of the classroom to explore and investigate the world and to communicate discoveries using a variety of media.

Consequently, it means expanding into the world of language as it is conveyed through all communications media, expanding content so that it includes not only skills of reading, writing, composition, grammar, spelling, phonics, but also movie-making; sound essays; message-sending via posters; original poetry set to music; adapting well-known short stories into TV plays and producing them; finding out how language can create riots, influence public opinion, and determine why and how people spend their money.

Extending
the
boundaries

Media Ecology also means relevance, a rather over-worked word of late, but an important word nonetheless. Certainly the skills of writing are relevant. Learning basic formations of letters

is paramount to communication. Phonics is relevant to many students; some do not need phonics. The skills of reading are absolutely essential to message-receiving. Poor spelling can mean defective message-sending, just as inappropriate diction and grammar can mean faulty communication. The messages of Shakespeare are relevant to some; others are not ready. The poems of Eugene Field may communicate important ideas to some; to others these same poems say nothing.

The term relevance in no way implies abandoning everything written, spoken, painted, sung before 1960. This would be a complete disaster. How could any child gain a realistic perspective of himself or his world if he knew only about today? However, teachers have long been aware that approaching language history or literature chronologically is also a disaster. Consequently, many begin with today and delve into the past for what is relevant to today. Again, it is the approach which is all-important, and it should be a relevant one, from kindergarten through twelfth grade.

The
meaning
of
relevance

How does one always know what is relevant--what children are worried about, what they are trying to understand? This is a part of Media Ecology, too, and the answer is simple: give them a chance to express themselves. Give them a chance to ask questions; the teacher and student can look for answers together. If a child asks, "Who am I?" a teacher would be doing himself and the child a great injustice if he replied, "You're John Anderson. Now turn to page 112 and analyze sentences 1-10." If a group of several students should ask, "Why are all adults so materialistic?" a teacher should think twice before he answers, "They aren't and that really is not pertinent to today's lesson. Everyone get out paper and pencil for a quiz over the first three chapters of Silas Marner."

Inquiry
and
Exploration

Teachers can ask questions also. They should. Students should be asked many questions--not questions to which teacher knows the answer--but questions like, "Why is 'Gilligan's Island' your favorite TV show? What message about yourself are you trying to communicate via the clothes you wear? What do the words brotherhood of man mean to you?"

This is the inductive method, in which the teacher becomes a guide, a resource, an explorer with the students. Of course, the attitude of the teacher is a most important element in this process. It would not work for the teacher who must always be right, who must know the outcome before

Proceed-
ing
inductively

the questions are asked, nor who is emotionally insecure; but it is a great experience for the teacher who values individuality of expression more than obedience and creativity more than categorizing. How can a teacher better help students to develop harmoniously?

Examples of creative, student-initiated projects, produced as a result of the Media Ecology approach, are many. All of them involve language--silent, spoken, written. Some are humorous, some highly dramatic, some deeply-moving. All are impressive. All help to show what great things students can accomplish when they are given the opportunity to ask questions, discover answers, and express themselves in a multi-media, language-centered way.

This is what Media Ecology is all about.

Outcome

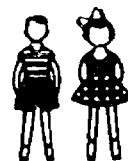
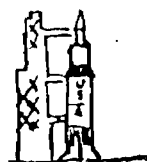
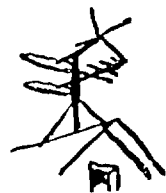
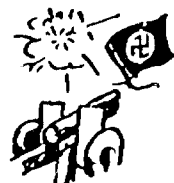


II. MODELS

A. The History and Development of our Language

1. Actions Speak Louder Than Words
2. Where Did Language Come From?
3. When Do We Begin Learning Language?
4. Looking Backward at Our Language
5. Mother Goose Revisited - 1969
6. Language Changes Mean Spelling Changes, Too
7. Language: Past, Present, and Future
8. A Giant Step in Vocabulary
9. The Dictionary Gets Bigger and Bigger
10. When You Can't Find Your Dictionary
11. Anatomy of the English Language
12. The History of the English Language:
an Introduction

(Also Selected Bibliography)



1. Actions Speak Louder Than Words

To communicate simple statements without the use of voice in order to encourage thoughts about how language began.

Purpose

In the Time and Life Building Exhibition Center, there is a demonstration which proves that sound cannot travel in a vacuum. Scientists tell us there is no atmosphere on the moon. How, then, will men communicate on the moon?

Approach

◀ List ways of communicating as they are suggested by the children.

Activities

◀ Try pantomiming single words such as naming words of action, descriptive words. Ask:

- Which words were easiest to communicate?
- Could you communicate all the words which you think of in this way?
- Is this kind of communication always effective?

◀ To another person who has not seen the list, communicate through pantomime the following:

I am hungry.
You are sleepy.
He is tired.
I have no idea.
Do you agree with me?

Ask:

- Which was easiest to communicate?
- Which was most difficult?
- Can you communicate all of these without speaking or writing?
- What kinds of words were probably the first spoken by man? Why?
- What do you think is the easiest way to communicate?

2. Where Did Language Come From?

To see the evolution of speech as a complicated process.

Ask these questions:

- What might be some reasons why man first made sounds?
- What kinds of sounds might they have been?
- How might he have made the sounds?
- Could the sounds have been imitations of something else?

◀ Let the children tape their ideas for the group. Small groups of children could decide on a theory to be presented to the class and then dramatize it for them.

◀ Then after writing on board the children's theories, share with them the theories of scientists and compare/contrast these scientific theories with those of the children.

Ask:

- How are the scientists' ideas like ours?
- Do those which are different still seem logical?
- Who is right?

The Bow-Wow Theory - Language came from the imitation of natural sounds. Thus an early word for tiger might have resembled the roar of a tiger.

The Pooh-Pooh Theory - Language began with sudden cries - perhaps of fear, surprise, anger, or pain.

The Go-Go Theory - The idea that language began with commands - strike, cut, break, or kill.

Dream Theory - Dream events were acted out. Then, maybe rhythmic sounds were added. Finally, these sounds might have taken on a special meaning, with different sounds signifying different acts. When men realized that sounds alone could represent different actions, without these actions actually being done, they made strides toward inventing language.

Purpose

Approach

Activities

For the
Teacher

3. When Do We Begin Learning Language?

To observe and report on the language stages in a very small child.

Purpose

Ask the following questions:

Approach

- At what age does a baby cry? Why does he cry?
- What are the first kinds of sounds made by a baby other than crying?
- How distinct is the speech of baby under 1 year old?
- What have been some of the first words spoken by your brothers and sisters?
- Do you think the first human beings went through these same stages of language development? Why or why not?

▽ See if what the children observe through these activities can be related to the theories of language development in man.

Activities

▽ Ask children to interview their parents on their own language development. Let them report their findings. Bring in a panel of mothers to discuss and answer questions concerning language development of their own children--the likenesses or differences, the way each child used his own words, etc.

▽ Have children observe their own brothers or sisters and report to the class concerning their language development.

▽ Bring in babies of different ages in order to listen to their language.

Language Developmental Stages

For the Teacher

It might be helpful for the children to observe in what order and at what age specific sounds of the language appear: the number and type of words, the use of sentences, and the amount which can be understood.

- | | |
|---------------------------|--|
| Crying Stage | - reflexive response of tension |
| | - after 4th week, vocalization without response to tension |
| Babbling Stage | - pleasurable use of vocalization |
| | - sounds produced independently of language |
| | - both vowels and consonants produced |
| Echolalia Stage (lalling) | - about 6th month, practices own language sounds |
| | - repeats sounds consecutively such as "la-la-la" |

When Do We Begin Learning Language? - continued

- True Word Stage
- adults project and teach word meaning
 - 18 months - vocabulary of 20 words
 - 2 years - vocabulary of 200 words
 - about the second year, the child uses 2 words together, at 3, three words, and at 4, he used four words together.

4. Looking Backward at our Language

To help children become aware of the beginning of the English language and of the changes involved.

Purpose

Background

For the
Teacher

Sometime between 3,000 and 2,000 years before Christ, Indo-Europeans began to spread out from their homeland. Wielding first stone, and then bronze weapons, they hacked their way through the lands of Stone-Age peoples. The causes for the Indo-European migration might have been natural disaster, or overpopulation, or invasion by other groups. Whatever the reason, some of the Indo-Europeans moved southeast toward Persia and India. Others headed down toward the Mediterranean and still others toward the North Sea. As they went, they scattered their language across much of the European continent.

By 1700 B.C. the Indo-Europeans had completed their conquest of Europe and imposed their language on what was left of the earlier inhabitants.

Few people have left behind such a rich legacy of language. There are 132 modern languages descended from the original Indo-European tongue - and these are spoken by half the world's population. In that sense, the words of this dynamic people are far greater than any of the Seven Wonders of the Ancient World - and much more alive today.

Discuss: What influences change in words?

Approach

Study this change of the word "mother." This list shows how *mat* - the basic Indo-European word for mother is reflected through many languages.

Activities

Indo-European	<i>mat</i>
Sanskrit	<i>matr</i>
Icelandic	<i>mothir</i>
Anglo-Saxon	<i>modor</i>
English	<i>mother</i>
German	<i>mutter</i>
Swedish	<i>moder</i>
Dutch	<i>moeder</i>
Norwegian	<i>mor</i>
Gaelic	<i>mathair</i>
Latin	<i>mater</i>
French	<i>mere</i>
Spanish	<i>madre</i>
Russian	<i>mat</i>

◁ In the year 787, Viking raids began against the English. When the Vikings fought the Anglo-Saxons, their words also competed. For instance, The Vikings' "egg" won out over the English "ey." But many words with similar meanings have survived side by side in modern English. Not all those in the following list are directly related.

<u>Anglo-Saxon</u>	<u>Viking</u>
no	nay
whole	hale
bathe	bask
shatter	scatter
carve	cut
ditch	dike
wish	want
craft	skill

◁ The Prince Valiant comic strip describes life during the days of King Arthur. Children are asked to examine this comic strip, noting unfamiliar words, unusual spellings, and manner of speech. By looking up the unfamiliar words in a dictionary, children discover that they are frequently archaic or obsolete words. They learn also that the spelling of words changes, as does manner of speech. Prince Valiant, rewritten in the usual comic strip fashion (conversations in balloons over the speaker's head), loses its tone.

5. Mother Goose Revisited- 1969

To understand that the idiom and vernacular varies with time and locality.

Purpose

Recall familiar nursery rhymes and discuss possible meanings for these rhymes. Is there implied meaning not literally expressed?

Approach

- Explain that except for lullabies most nursery rhymes originally were explanations of current issues, political satire, or means of lampooning royalty; e.g., "Little John Horner" and "Pussy Cat, Pussy Cat, Where Have You Been?"
- Recall examples of idioms in our conversation, TV programs, etc.

Children compose their own nursery rhymes or adapt one to a current issue, using present day terminology and idioms.

Activity

Examples: Hubert Humphrey sat on the wall.
Hubert Humphrey had a great fall.
All the democrat horses and all the democrat men
Couldn't put Hubert in office again.

Jack and Jill went up the hill
To fetch a dose of acid.
Jack got high and blew the sky
And Jill came grooving after.

Questions:

Discussion

- Why were the rhymes remembered and the political meaning lost in many nursery rhymes?
- What means of political satire do we use today? (news-paper cartoons and TV jokes) How do Rowan and Martin in Laugh-In lampoon political figures? Why are their jokes more freely expressed than in nursery rhymes?
- How long have we had freedom of speech? Do we have freedom of speech--that is, can we say anything we want to?

6. Language Changes Mean Spelling Changes, Too

To explore what determines acceptable spelling.

Show and read to children something written by a prominent person from an earlier period in history such as the following:

Excerpts from Records of the Governor of Massachusetts Bay Company, October 19, 1630:

.....For establishing of the government. It was proposed that the best course was that the freeman should have the proper power of chuseing Assistants, when there are to be chosen, and the Assistants from amonst themselves to chuse a Governor whoe with the Assistants should have the power of makeing lawes and chuseing officers to execute the same.

- △ Discussion:
- Are words misspelled?
 - It was written by a governor. Did he not know how to spell?
 - What do we mean by correct spelling? Was the governor using correct spelling?
 - Was there a dictionary at that time?
 - Is the language of the document understandable when you read it aloud?
 - Does the spelling affect your reading?
 - Why are governor and assistants capitalized?

- △ Writing: Rewrite the above excerpt, using correct present-day spelling and capitalization.

Discuss:

- Does the document lose its "character"?
- If you wanted to frame the excerpt, would you use the corrected copy or the original? Why?
- What kind of frame would you use?

- △ Observing: Examine a copy of the original manuscript of the Declaration of Independence.

Discuss:

- Are there changes in penmanship?
- Are there misspellings and unusual capitalizations in this document?

Purpose

Approach

Activities

- Are there as many as in the above document?
Why?
- Why was it handwritten? Was the printing press invented then?
- Do you think the copy as written was the first draft? Were there revisions? Why?

△ Give children a list of their most common phonetic spellings; hopefully included will be some that were acceptable in another era, which are most often unacceptable to adults.

Discuss:

- Can you read the words?
- How do your parents react when you spell these words that way?
- How have teachers reacted?
- Do you think they have a right to react that way? Why or why not?
- How are standards for acceptable spelling set?

△ Writing Experiment

Give two short writing assignments. In the first one require that all words be spelled correctly; in the other tell the children that the most important thing is to set down their ideas and not worry about the spelling. Evaluate the children's writing according to above criteria, the one assignment for spelling, the other for ideas. When papers are returned, explore children's feelings.

- On which assignment do you feel you did better?
- Does one assignment express you more than the other?
- Do you think it is necessary to correct the spelling on the "idea" paper? Why or why not?

7. Language: Past, Present, Future

To understand that language is perpetually changing, mirroring cultural influence.

Purpose

Suppose you were with Eric the Red and his party of men when they were exiled and went to Iceland. (Substitute a person and event in history that the class is presently studying.) Here is a picture of one artist's conception. You are keeping an account or log of your journey.

Approach

- In writing your account, how will you know what to say?
- How do other authors who weren't there know what to say?
- In researching for information, how do you know which sources to believe?
- Are there some parts of your account that will be based on guesses? Why?
- Does the picture help?

Discussion

▶ Read some of the story of the nuclear submarine, The Nautilus. (Or substitute an account of one of the space journeys.)

Activities

- Do you think that 1000 years from now a ten-year-old who wants to write a log about the journey of the Nautilus might find it as difficult as you did writing about the journey of Eric the Red? Why or why not?
- What guesses might he make?

▶ Suppose you found one of the logs talked about above.

- What would you do with it?
- Would it be important? Why?
- How would you check its authenticity?
- Would you share it? Why? With whom? How?

▶ Read a part from "The Prologue" to the Canterbury Tales, authentically pronouncing it.

- Might our language change so much that the account of the Nautilus could not be understood in 1000 years?
- How will people know about the Nautilus then?

8. A Giant Step in Vocabulary

To determine that new experiences expand one's vocabulary.
To understand the need for coining new words and giving new meaning to old words.
To explore the interrelatedness of place names-explorers-mythological characters.

Purpose

Ask: - Do you have a larger vocabulary than your parents?
- Do you have in your vocabulary words which your parents did not know when they were ten years old? List them.
- How was your vocabulary increased by the Apollo 11 space flight?

Approach

Study a map of the moon, noting names of seas, mountain ranges, and craters.

Activities

- What general rule(s) were used to name these places? (They were named after people, after earthly geographical places, after mythological characters, and after a physical description of the place.)
- Locate the Sea of Tranquility where Armstrong and Aldrin landed. Is it a sea? Why, then, was it called a sea? What does tranquility mean? Since their landing, is the Sea of Tranquility an appropriate name? Would you rename it?
- Locate on the moon and on the earth the Apennine, Carpathian, and Caucasus Mountains. How are earth and moon mountain ranges similar? How different? Why were the moon ranges given earth names?
- Knowing that some of our geographical features were named after their discoverers, list names of early astronomers and explorers whose names were given to their discoveries.
- Planets Mercury, Venus, Mars, Jupiter, Saturn, Neptune, and Pluto were named after mythological characters. Why were these particular names given to the planets? What are the similarities of the character and the planet?

Armstrong said as he stepped down on the moon, "One small step for man; one giant step for mankind." Discuss the meaning. What is a giant step? Is it the same giant step you take in the game, "Mother, May I?" Of all the things said by the astronauts, this statement will probably be most remembered. Why?

Make a dictionary of space-age words. Are the meanings you give the same as those in the classroom dictionary? Why?

A Giant Step in Vocabulary - continued

The following article could motivate a number of activities including making a dictionary as suggested above.

```
////////////////////  
/                BREAKFAST SPLASHDOWN                /  
/                      by                      /  
/                      Art Buchwald                      /  
/ Denver Post - Washington Post -----1969 /  
/
```

- ◀ Listen to 2 or 3 TV newscasts. Write down all the words which you think would not be in your dictionary. Were you right?
- ◀ Coin some new words. See if other students can guess their meanings. Here are some examples:

uniworld

bluetiful

neatnik

10. When You Can't Find Your Dictionary

This model was one of many developed by Mark Gray for his History of the English Language unit (sophomores).

To encourage word-awareness.

To provide students with tools to increase vocabulary (in addition to the dictionary.)

To re-emphasize the idea of our "polyglot" language.

◀ Each student "played" the following word study game:

Word Study Game

Greek Roots

crat	rule	graph	write, describe
crit, cris ...	judge	log	idea, word, speech,
cyd	circle		science
dem	people	phon	sound
ep	word	phos, phot ..	light
geo	earth	phys	nature
		trop	turn

Greek Prefixes

a, an	without, not	homo	same
anti, ant.....	against	hyper	excessively
auto	self	micro	small
dia	through, across	poly	many
epi	upon, at	pro	before
eu	good, well	sym, syn	with, together

Greek Suffixes

ic	of the nature of	mania	madness for
	pertaining to	oid	like, resembling
ism	act or condition	phobia	dread or fear of
	of being	phorous ...	bearing
ist	one who, one	sis	state or conditic
	skilled in	ty	state, quality
latry ...	worship of		

Define the following without using your dictionary:

Micromania	Homophonic	Geologist
Democrat	Polygraph	Phosphorus
Epigraph	Cylind	Autocratic
Geotropism	Aphonic	Euphonic
Graphologist	Phonologist	Symphonist

When You Can't Find Your Dictionary - continued

◁ Students were then asked to make their own lists of words to be defined without using a dictionary. (Of course, they had to use dictionaries to do this).

They exchanged "lists" and continued to play the game.

◁ For the final activity students were divided into groups and asked to create new word study games following the pattern of this one.

11. Anatomy of the English Language

This model was designed by Mark Gray. It was introduced during the study of English Language History and continued throughout the year for the purpose of making the study of grammar more individualized and, hence, more meaningful.

The students are given the Map of the English Language. They are told that it will direct them in their language study for the coming year. The stopping-off places are indicated: the two main ones are change and syntax:

Approach

A. Seven Aspects of Change

This will help you understand parts of speech, correct word usage, spelling or irregular words, correct verb usage. Remember these are the main points which come up on college board exams.

B. Syntax

This area will help you in your written work. You will learn where to put what. It deals with the position of words in sentences, types of sentences, proper words for modification.

△ After an explanation of various "aspects" of the map, students will then select whatever work they feel will best illustrate their understanding of the technical aspects of English as illustrated on the map.

Activities

For example: A student may choose to do one or several exercises selected from a grammar book in his own classroom or he may make up an exercise taken from a magazine or periodical which he feels will demonstrate his competence.

He must, under the credit system, do at least one "project" under each of the aspects of Parts I and II of the Anatomy of the English Language in order to receive credit. (See Map)

△ A group may choose to select one of its own members (taking turns for each of the "aspects") to make up an exercise for the others to do - checking with the teacher for the validity of his exercise in order to receive credit for his part - while the others in the group can only receive credit by working the exercises and having them corrected by the student, then corrected by themselves wherever mistakes were

A CHART SHOWING
the Anatomy of the English Language

Built upon eight parts of speech

<u>Verbs</u>	<u>Pronouns</u>	<u>Nouns</u>	<u>Adjectives</u>	<u>Adverbs</u>	<u>Prepositions</u>	<u>Conjunctions</u>	<u>Interjections</u>
--------------	-----------------	--------------	-------------------	----------------	---------------------	---------------------	----------------------

I. Seven aspects of change - deals with inflection

<u>Number</u>	<u>Gender</u>	<u>Case</u>	<u>Person</u>	<u>Verbs</u>	<u>Comparison</u>	<u>Verbals</u>
singular plural	masculine feminine neuter	nominative possessive objective	1st 2nd 3rd	principal parts voice - (active (passive tense - (6 tenses) mood - (indicative (imperative (subjunctive	positive comparative superlative	infinitive participles gerunds

II. Syntax - deals with position of
words in a sentence:
Five units of English

<u>Word</u>	<u>Phrase</u>	<u>Clause</u>	<u>Sentence</u>	<u>Non-sentence</u>
nouns pronouns verbs adjectives adverbs prepositions conjunctions interjections	prepositional participial (used as adjectives adverbs)	independent adjective adverb noun	4 types: declarative imperative exclamatory interrogative	(a) subject or verb not given but thought is complete. (b) interjections formed through independent elements.

Six Functions

<u>Subject</u>	<u>Verb</u>	<u>Complements</u>	<u>Connectives</u>	<u>Absolutes</u>
----------------	-------------	--------------------	--------------------	------------------

and all these units have

MODIFIED
27/28

12. The History of the English Language: an Introduction

The following group of activities were included in Mark Gray's sophomore classes to set the scene for a meaningful study of English language history.

Purpose

The teacher began by stressing these ideas:

Man interprets the world around him through myths, traditions, and culture as they are reflected in the spoken and written metaphor of language. Metaphorical language then develops cultural symbols requiring no explanation for instant communication of universal ideas. A study of the History of the English Language must be a cultural study of history, language, art and people because it is a study of cultural symbolism and values - how they developed, changed, and are still changing today.

Approach

Questions for student inquiry throughout this study:

Questions

- Why does English have so many different ways of spelling the same sound?
- Why does English have so many different meanings and sentence functions for the same words?
- Why does English have so many synonyms, homonyms, antonyms, etc.
- Why is English changing so rapidly in comparison to other more stable languages?
- Why and how did Latin become the English standard of usage? (Why doesn't English fit Latin patterns of grammatical structure?)
- Why and how do cultural symbols develop?
- Does language develop culture or culture develop language? Which pattern has the most influence on modern society?
- Why is the problem of Functional Shift most unique to our language?
- Why did the same rules which killed Latin force English to grow?
- What are the linguistic problems of connotation-denotation, specific-general, concrete-abstract terminology?
- What is the "Miracle of English" and its influence today? (Considering that on a tiny island, geographically insignificant, a unique combination of tongues and peoples and cultures mingled to form a language spoken only by a few and seldom written in comparison to the widespread official usage of Latin and Asiatic languages.)

The student-initiated activities, projects, and discussions which followed this initial presentation stemmed from the general questions and were creative, interesting, and, for the most part, carefully researched.

Activities,
Discussions
and Projects

Examples of Discussion and Projects

- What are the linguistic problems of connotation-denotation, specific-general, concrete-abstract terminology?

Student discussion brought out these ideas:

Our language is political (the right to say what we please and how we please).

Our language is geographical (lazy and easy in our South and West, harsh and guttural with more consonant sounds in the North and East).

Our language is cultural (what we say and how we say it depends on our tastes and social position). (See Model C-23)

◁ Students recorded two or three news broadcasts of the same news story and noted the variations in connotative words, speaker's tone, and details shown to "slant" news. The same one with a comparison of news stories in periodicals and newspapers.

◁ Students took the same news stories and either mock-broadcast them with their own illustrations for a mock-TV program or wrote them for a mock-newspaper or periodical to slant the news a different way. What words were denotative? connotative (same meaning as synonyms but slightly different values). What stories were vague? (general-specific, abstract-concrete terms).

SELECTED BIBLIOGRAPHY FOR TEACHERS

READING

- Barnett, Lincoln. The Treasure of Our Tongue. New York, 1962.
Excellent background material on the origin of language, history of the English language, and development of American English.
- Baugh, Albert C. A History of the English Language. New York, 1957.
One of the best-known, most-relied-on books in the area of language development and history.
- Funk, Wilfred. Word Origins. New York, 1950.
- Hayakawa, S. I. Language in Thought and Action. New York, 1949.
Excellent resource material for the study of language as a medium of communication.
- Moore, John. You English Words. Philadelphia and New York, 1962.

AUDIO-VISUAL MATERIALS

- The English Language: How It Changes. An eleven-minute film, in color or black and white. Chicago, Coronet Films.
- The English Language: Story of Its Development. An eleven-minute film, in color or black and white. Chicago, Coronet Films.
- Kokeritz, Helge. A Thousand Years of English Pronunciation. A two-record album. Pleasantville, New York: Educational Audio-Visual, Inc.



B. Symbols and Signs

1. Sticks and Stones
2. What's in a Title?
3. Do Clothes Make the Man?
4. Messages from the Market
5. The Word is Not the Thing
6. Associating Words with Ideas
7. Sooper Dooper King Size
8. Non-Verbal Symbols Communicate
9. How to Write Metaphorical or Figurative Language
10. Today's Symbols -- Are They Valid?
11. The Use of Symbols to Project Personal Image
12. A Study of Symbols in Humanities Class

1. Sticks and Stones

To identify the cause and effect of names and name-calling.

Elicit from children objectionable names they are called in their daily encounters.

Purpose

Approach

Activities

△ Discussion

- What do these words/names mean to you?
- What is the dictionary definition of these words?
Which meaning has greater significance for you?
- How do you react when someone calls you by one of these names?
- How do you decide whether a person is teasing or serious when he calls you a name?
- Do you agree with this saying?
Sticks and stones may break my bones,
But names will never hurt me.
Why or why not?
- When asking your father for a favor, what do you call him? When you are angry with your father, and are talking about him to a friend, what do you call him?
- Do names hurt you? Are there different kinds of hurts?
- Can you think of examples when two people have called you by the same name and you were angry with one person but not the other? What made the difference?
- What words would you use to describe the way people look and act during a name-calling session?
- Do adults call each other names?
- Why do people in general call each other names?
- Is it just the name that bothers us?
- Has your own given name or someone else's affected behavior?

△ Dramatize - Let two groups plan and present name-calling episodes, one group using pleasant facial expression and voice tone, the second group using unpleasant tone and expression.

△ Paint or draw a picture that expresses how you feel when someone calls you a name.

2. What's in a Title?

To identify cause and effect of titles.

List first names of some staff members to see if children can identify any of them.

Purpose

Approach

Activities

Discussion

- What do these names have in common?
- Have you ever used a teacher's first name? What effect did it have on the teacher? On you?
- Do you call your parents by their first names? Why?
- Has anyone ever addressed you as Miss or Mr.? How did it make you feel?
- What does the title Dr. mean to you? Cite examples such as principal, superintendent, psychologist, dentist, pediatrician.
- How do you feel when you go to see the principal?

In small groups of three or four try to carry on a conversation addressing each other by Mr. or Miss and discuss how you feel during the conversation.

- What would happen if you used these titles on the playground with other children?
- Would the other children think of a name to call you if you addressed them this way? What might it be?
- Why do adults call some people by their first names and address others by title and last name?
- Is it possible to set up rules that will work for everybody in every situation? Can you suggest any?

3. Do Clothes Make the Man?

For children to determine that clothes, hair styles, etc. are symbols which convey meaning.

Purpose

Read The Five Hundred Hats of Bartholemew Cubbins. Discuss the meaning of the hats. Discuss the kinds of hats worn by you, your teachers, the principal. Are there sad hats? happy hats?

Approach

- △ Draw pictures of or make a list of people wearing hats which identify their occupations:

Activities

clown	waitress	pilot
policeman	sailor	airline stewardess
chef	soldier	cowboy
nurse	astronaut	construction worker
nun	rabbi	

- In which occupations are the hats purposeful or functional? which are decorative? which traditional?

- △ From scraps of materials, let each child create a hat to express himself. Have a hat parade.

- △ From looking at pictures of people, determine their destination (church, school, beach, etc.).

- How did clothes give you a clue? a hair style?
- Would a grandmother look right in a mini-skirt?
- What kind of person wears love beads? a pearl necklace? a daisy chain?

- △ Collect pictures of people with different hair styles.

- What do you know about each from his hair style?
- Would your family physician wear the hair style of the Beatles? Why not? Would your attitude toward him be different if he looked like the Beatles?
- Who has a trim, clean, neat hair style? a knot at the nape of the neck? a bouffant hair style?

- △ Discuss the effect of one's clothes on the wearer; the effect on the people he meets. Are these effects ever the same?

4. Messages From the Market

To show that food is a symbol of many things.

Read -

After all, Wilbur was a young pig--not much more than a baby, really. When he looked up and saw Mr. Zuckerman standing quite close to him, holding a pail of warm slops, he felt relieved. He lifted his nose and sniffed. The smell was delicious--warm milk, potato skins, wheat middlings, Kellogg's Corn Flakes, and a popover left from the Zuckermans' breakfast.

At four would come supper. Stale hominy, skim milk, left-over sandwich from Larry's lunchbox, prune skins, a morsel of this, a bit of that, fried potatoes, marmalade drippings, a little more of this, a little more of that, a piece of baked apple, a scrap of upsidedown cake.

From Charlotte's Web
by E. B. White

- What can you tell about the Zuckerman family by considering the scraps they fed to Wilbur?
- Were they farmers? Were they poor? Where did they live? When did they live?
- How did they feel toward a pig?
- Does what you eat reflect your way of life? How?

◁ Examine supermarket advertisements from the local newspaper.

- What things are alike, what things unlike in the different ads? Do they offer the same products at the same price?
- What can you guess about the eating habits of people in this area?
- How might these advertisements differ from those in Tuscaloosa, Alabama; in London, England?
- If you are invited out for dinner, would you probably have hamburger, standing rib roast, or fresh lobster? Why? Under what circumstances might you have each of these?

◁ Observation - observe closely and list what your own family feeds to the disposal. Draw a picture comparing your family's garbage with that of the Zuckermans'.

Purpose

Approach

Discussion

Activities

◁ Discussion

- If you were Wilbur, would you rather eat at the Zuckermans' house or yours?
- Which is better fed - Wilbur the pig or your disposal?

5. The Word Is Not the Thing

To help children realize that words may mean more than just one thing and that words change according to man's associations.

Purpose

△ Discuss:

Activities

- Who decides what something means? How does he decide?
- Why is there no meaning for some people?

△ Make a collection of objects such as:

tin star	thermometer	chair
white veil	ear phone	aeroplane
ring	shoes	table
flag	tie	different kinds
book	Christmas	of hats
glasses	ornament	key
clock	valentine	billfold

Discuss:

- What does each object mean to you?
- Does it have the same meaning for others?

△ Here are some words which we commonly combine to make compound words because of the association we make. Try to make as many compound words as you can by combining these words in various ways.

out	fire	doors
time	truck	in
over	cart	night
man	fly	coat
side	gown	under
rain	writer	shoes
driver	main	evening
horse	mail	type
water	flag	red

- In what way has the meaning changed because of the compound word?
- Are these words useful to us?

△ Write a short paragraph incorporating compound words.

6. Associating Words with Ideas

Mrs. Eleanor McKeeman developed and used this model with nine-year-olds at Cunningham.

To experience the difficulty which word association can create in communication.

Find examples of advertising in which the product is supposed to stand for a "thing."

- △ Elicit and list children's suggestions of what they associate with the ad:

Cadillac - - power, wealth
Wheaties - - strength
Spinach - - muscles
Keds - - - - speed
Enco Gas - - Tiger

- △ Select a group of words to say to the children and have them write whatever comes to their minds.

Slimy, sick, black, flower, tree, dream,
Viet Cong, hero, food.

With partners or in small groups let the children compare their word associations with each other. Report to the rest of the class any word that has exactly the same meaning or association for all members of the particular group.

- What was the influence which made each one write that particular word?
- Do you think we could ever agree completely on the exact meaning for a given word? How might we do this?

- △ If children come up with a suggested method for the last question above, experiment with developing a definition that all will accept.

- △ Ask the children to use the above list of words and procedure with their parents. Compare adult associations with that of the children.

Purpose

Approach

Activities

7. Sooper Dooper King Size

To understand that words have relative meanings and are sometimes used to mislead consumers.

Purpose

- ◁ Visit the grocery store or look at ads. Select a product which comes in a variety of sizes. Write down all words used to describe the size of the product.

Activities

Ask:

- Which words give an accurate description?
- Which words are misleading or inexact?
- What was the advertiser's intent in using these words?
- Is the container always full? Why is a larger container sometimes used?

- ◁ Select the largest size of a product made by different companies. Compare the size of the words used to describe each kind.

- Do the products weigh the same?
- Are the same words used to describe size?
- What words are used meaning large? Do they all mean the same thing?
- Compare costs.
- Which kind would you buy? Why?

- ◁ Interview a store manager to determine how he decides what size package to buy.

- Is he influenced by attractiveness of the package?
- Does he compare quantity and cost?
- Is he influenced by shopper's requests?

8. Non-Verbal Symbols Communicate

This model was developed by Mrs. Kerry Tripp at Eastridge with 85 nine, ten, and eleven-year-olds.

To show that lines and colors communicate.

△ Draw different lines (~ ~ / \ ^) on the board and let students discuss spontaneously how the lines make them feel. Or show and discuss the movie "Fiddle-Dee-Dee."

△ Discuss the following:

- How would you feel in a room that was all red?
- Colors as symbols - (elicit from students)

green for grass
red for stop
blue for sky

△ Show the students two abstract paintings, such as, Mondrian's "Broadway Boogie Woogie" and Kandinsky's "White Edge," but don't reveal the titles. Instead label one picture A, the other B and place on display.

Have the students choose either painting A or B and write how they feel about it.

△ Write a painting; then paint it.

Purpose

Activities

9. How to Write Metaphorical or Figurative Language

This particular exercise, used in Mark Gray's sophomore classes, proved to be a good lead-in for illustrating how figurative language leads to symbolic meaning and new symbols.

Purpose

Take a root word man and change its meaning through:

Activity

1. Syntax
2. Inflection
3. Compounding

Then change it from:

1. Abstract to concrete
2. General to specific
3. Denotative to connotative

by one of the above three methods, naming the method used.

1. He was a strong man. Syntax
He was manly. Inflection
His manhood was gone. Compounding
2. Can you be a man? (abstract by syntax) also connotative and general. He was a young, handsome man. (concrete by syntax) also denotative and specific.
3. He was very manly about it. (abstract by inflection) also general and connotative. It was manly not to cry when hurt. (abstract by inflection) but specific and denotative.
4. All mankind are humanoid. (concrete by compounding and syntax) also specific and denotative. It belongs to mankind. (abstract by compounding and syntax) also general and connotative.

This activity proved challenging and a game that many sophomore students wanted to play again with as many words as could be listed for them. It also improved their skill in handling language with more variety.

Results

It was also a contest of competition to see who could get the greatest variety of combinations with the same word and, for some, who could think up the hardest words to play with or who could get the longest list. The varieties are endless, limited only by individual interests, so long as it is a game.

This could also be utilized in a poetry contest of imagery and syntax for new meanings and metaphors.

10. Today's Symbols -- Are They Valid?

The following model evolved in a senior class as a result of students noting throughout the reading of a wide variety of literature from Macbeth to The Hollow Men--the tremendous use of illusions and symbols which meant nothing to them.

This led to a discussion about those symbols used in today's graphic art, novels, drama, TV, etc.

◀ A list of ideas and attitudes (see below) was then compiled and students were asked to do three things:

- List as many traditional symbols for these things as you can think of.
- Forgetting the traditional symbols, list symbols which you yourself think of when you hear or see these terms.
- Circle those traditional symbols which cause you to react either negatively or indifferently.

This was the list:

Religion	Conformity
God	War
Patriotism	Peace
Brotherhood	Social Status
Individuality	Old Age

Examples from different students' lists:

Religion	- church spire, cross, Bible, praying hands, kneeling at an altar, statue of Mary, priest, woman dressed up wearing hat in car with neat-looking children, too large a subject to think of symbol for.
God	- ceiling of the Sistine Chapel, the mountains in the early morning or at sunset, no symbol because too great, death, life, Bible.
Patriotism	- flag, Star-Spangled Banner, military crosses on graves, Flag-waver, military uniform, patriotism doesn't mean love of country.
Brotherhood	- white hand shaking black hand, no symbol because there isn't any brotherhood:
Conformity	- tract housing development, girls' clothes, hippies.

Approach

Discussion

Activity

Examples

Today's Symbols -- Are They Valid? - continued

War	- Hawk (shouldn't malign hawks), pictures in <u>Life Magazine</u> of the Viet Nam War, death.
Peace	- Dove, pictures of the earth taken by astronauts on earth-moon flights, the galaxies.
Social Status	- \$, martini glass.
Old Age	- rocking chair, white hair, Eben Flood, nursing home.

Results

Not too many traditional symbols were accepted, either on account of lack of communication or on account of negative reaction. The conclusion was that many of the traditional symbols are not particularly meaningful to younger people but that many people (especially older ones) still cling to them because their connotations were formed at an earlier period and have remained the same. New ones need to be and are being created, especially for religion, patriotism, and peace, but no symbol at all may be better than some of the traditional ones which cause negative reactions.

11. The Use of Symbols to Project Personal Image

The following model was one of several used in Mark Gray's sophomore classes prior to an in-depth study of the History of the English Language.

Before going into historical changes in our language, students looked into some of the changes occurring today and the reasons for these changes. Since symbology and language change are closely related, a discussion of today's symbols was essential.

Among larger questions presented for consideration were these:

- Does language develop culture or culture develop language?
- How do words become associated with certain denotations and connotations which are common to a general audience?
- Why and how do cultural symbols develop?
- How many kinds of symbols are there?
- How are symbols born?

A class discussion of these and other questions evolved into expressions of personal opinions reflecting taste, values, etc., and the association of certain emotions with things, colors, places, and people.

Students were then presented with these problems:

- ▶ Try to communicate a feeling by using a symbol. (The feeling of love presented a problem since many students thought that the heart was no longer very satisfactory.)
- ▶ Draw or formulate a symbol identifying a friend in the class. Hold it up to see if the rest of the class can guess who it is.
- ▶ Divide into groups of 4 or 5. Write your name at the top of a sheet of paper which contains the following notations down the left-hand side:
 1. Color
 2. Likely occupation in the future
 3. Historical figure most closely resembled
 4. One word describing physical appearance
 5. One word describing general attitude

Purpose

Discussion

Activities

The Use of Symbols to Project Personal Image - continued

6. Name of a novel, movie, or TV program most closely associated with individual

- a. Fill it out yourself.
- b. Fill out similar sheets for the other members of your group.
- c. Papers are then distributed so that each person has his own record of himself and the papers which four or five others have written for him.

What is the difference between the image you project to others and that which you think you have been presenting? Can you think of reasons for differences?

A symbol, to be of any value, must be readily understood by the majority. What is the symbol of your group? your neighborhood?

Project

Construct a symbol of yourself, your neighborhood, and your nation, one that clearly illustrates your feelings, goals, desires through shape, color, and design.

12. A Study of Symbols in Humanities Class

The following summary was prepared by Dean Hughes, who teaches the senior Humanities classes.

The humanities class studies many forms of symbols--language, dream, ritual, myth, music, the visual arts, literature, religion, philosophy, even (indirectly) science. Through study of symbolic works and through class discussion, the class arrives inductively at a matrix of ideas on the fundamental activity of the human mind and on the similarities, differences, and relationships among the various forms of symbolic expression.

Most easily separated from this matrix is the study of the origins, characteristics, capabilities, and limitations of discursive symbolism--language. While the phraseology differs from semester to semester, the class investigates the following theories about language.

Language originated as the vocal accompaniment of ritual and would, therefore, at that stage be undifferentiated from song. These vocal accompaniments to ritual themselves soon become ritually associated with the object of the ritual, shortly to become the name of that object. We would at that point have the one-word sentence uttered as the name of the object of ritual observance. The one-word sentence could be uttered apart from the ritual context; it would then be a genuinely symbolic, rather than merely significant utterance, used perhaps to call up mentally the ritual context once more so the speaker and the hearer could recall or reminisce. Any intended alteration of the original context would have to be eked out by grimaces, gestures, bodily posture, etc.

From this point, language grows by two principles--emendation and metaphor.

Emendation is the process by which the context surrounding the one-word sentence becomes verbal rather than situational; pointing gestures become demonstratives, indications of movement become prepositions, etc. Thus grew the sentence as we know it--the novel utterance or subject (the verbal symbol of the thing under discussion) and its verbalized context.

Metaphor is the process by which the number of novel utterances multiplies. Suppose an original novel utterance referred to a bird-god and, even at that point, carried with it connotations of freedom, power, and especially flight through the air. Suppose further that one primitive wished to tell another primitive about

Introduction

Ideas
about
Language

his neighbor's falling out of a tree. Lacking a word for "man-flight," he might use the term for "bird-god" with its connotation of flight through the air, but make it clear through situational (eventually verbal) context that he meant for the novel utterance to be taken figuratively. It is possible that eventually the term would mean "flight" so that among the welter of metaphorical meanings the original literal meaning of the novel one-word utterance would be either lost or indistinguishable from the figurative usages. This is why language is a repository of dead metaphors become literal and why the verbal context must always be literal--otherwise, how should we know whether the novel utterance was to be taken literally or figuratively?

In "The fence ran around the property", everything but "ran" must be literal; the fence is perfectly stationary and only figuratively "runs."

Example

What meanings can language convey that other forms of symbols cannot? It can best convey, because of its metaphorical and emendative principles of growth, abstractions such as the passage of time (try painting the idea "I have walked down this street every day for the past five years") and concepts, the contexts of which are either absent or unnecessary (try writing a symphony as a substitute for any dictionary definition).

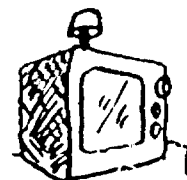
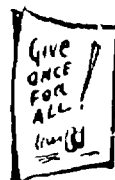
What meanings can language not convey? It cannot adequately convey complex spatial relationships (the visual arts are better--try using words to describe the lines in a painting by Jackson Pollock). It cannot adequately convey the forms of feeling (music is better--what words convey what Brahms' Piano Concerto #1 conveys). It cannot convey man's subtler hopes and fears (ritual is better--the cheerleader's chant, the genuflection) or his attempts to cope with his environment and find his place in it (myth is better--see Genesis, Origin of Species, Prometheus).

The foregoing discussion, incomplete as it is, may hint at the complexities a deliberate approach to symbols may involve, especially when the symbol systems of dream, ritual, myth, music, the visual arts, literature, religion, philosophy, even (indirectly) science are similarly analyzed for origins, characteristics, capabilities, and limitations.

A Study of Symbols in Humanities Class - continued

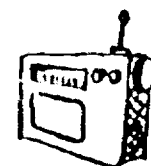
Langer, Suzanne K. Philosophy in a New Key
Freud, Sigmund. Interpretation of Dreams
Jung, Carl. Psyche and Symbol
Ardrey, Robert. The Territorial Imperative
Benedict, Ruth. The Pattern of Culture
Sophocles. Oedipus Rex.
Aeschylus. The Oresteian Trilogy
Porter, Katherine Ann. Noon Wine
Gogol, Nicholai. The Overcoat
Cooper, Grosvenor. Learning to Listen
Taylor, Joshua. Learning to Look
Holy Bible
Plato. The Republic

Partial
Bibliography



C. Perceptive Communication

1. The Wonderful World of Wind
2. Want to Make a Movie Without a Camera?
3. Communicating with Mr. Moonman
4. Animal Talk
5. Do You Want to Be a Reporter?
6. How Do You Know What You're Talking About?
7. The Messages of Color
8. Communicating in Gibberish
9. Are Punctuation and Capitalization Necessary?
10. Poetic Perspective
11. Receiving Messages
12. The Unspoken Word
13. Does Advertising Influence You?
14. Figures of Speech in Various Media
15. Purposeful Adaptation to Audience
16. Suit the Word to the Circumstance
17. Value Judgments
18. Writing Descriptively
19. Creative Writing for a Purpose
20. Make Your Oral Presentation Memorable
21. Instant Haiku
22. A Creative Approach to Short Story Writing
23. Changing Your Point of View
24. Can You Read a Newspaper?
25. Developing Skill as a Language Detective
26. Increasing Your Skill as a Language Detective
27. Use and Misuse of Technical Language
28. The Language of Politics or Which Candidate Will Receive Your Vote?
29. Did You Really Get the Message?
30. The Language Barrier
31. Are You a Good Judge of Poetry?
32. The Design and Execution of Multi-Media Projects



1. The Wonderful World of Wind

This model was developed by Mrs. Cora Mae Bartley, kindergarten teacher at Cherry Hills School.

To develop children's sensitivity toward natural phenomena and to stimulate expression of their feelings through various media.

A windy March day triggered discussion about the weather. The date was noted and activities suggested that would enhance the day's particular flavor.

Purpose

Approach

Activities

△ The children listened to the story, "Attic of the Wind," written by Doris Herold Lund and illustrated by Ati Torberg, Parents Magazine Press, 1966. They discussed the illustrations as well as the descriptive and rhyming words used in the story.

△ Rhythmic interpretations were done to two records:
"My Playmate the Wind"
"My Playful Scarf"

△ At rest time, the children listened to:

March Wind

--Pearl H. Watts

Selected poems about the wind were read from Time for Poetry, May Hill Arbuthnot, pp. 310-315.

△ Children sang the following songs:

"My Kite")
"The March Wind") Picture Book of Songs
"I Hear the Wind Blowing" Growing with Music

△ Children expressed their own feelings about the "windiness" of the day through painting, paper cutting, or crayon work.

The Wonderful World of Wind - continued

△ As the need arose word meanings were developed for the following words:

attic, swirled, swirling, swishing, heap, whirled, gentle, plume, down, speckled, float, snapped, beaching, riding, thinking, deciding, etc.

△ Children discussed how do we know there is wind?

2. Want to Make a Movie Without a Camera?

Mrs. Katherine Cavenar and Mrs. Jean Rader, assisted by Mrs. Ruth Ann Steele, developed this model with the third graders at Cherry Hills School.

To express and communicate feelings and emotions by using various media in creative ways.

This project has an unlimited range of possibilities in the area of creativity. The entire spectrum of color can be employed. Sound can be synchronized with the use of the tape recorder or the record player. Children can write and record their own music to play as the film is shown, or the teacher could select "mood" music to accompany it.

Several stories and poems were read to stimulate ideas. Children were encouraged to discuss what they would like to do; how they felt; and what they wanted to express. Ideas were shared.

1. Clear acetate film (16mm)
2. Nylon tipped pens (all colors - Dri-Mark)
3. Water colors (no tempera, it cracks on the film)
4. Lots of imagination

The work area is dependent upon the number of students involved. It needs to be comfortable because they work for an extended period of time. Don't have children work on the floor. A long cabinet top with white paper covering is good. Be sure to tape the film on the top of the cabinet with masking tape. Be careful not to twist the film when it is looped around the end of the cabinet. Draw arrows on the paper to show students the direction to draw. Several desks pushed together and covered with paper will work for a small group of artists. An "Interest Center" can be set up where one child can work alone. Put the reels of film on separate holders (see model) and the child can create his idea on the film between the holders.

Purpose

For the Teacher

Approach

Materials

Work Area



- Use the overhead projector to give the students a chance to work with the nylon tipped pens.
- Let the students suggest ways of getting their ideas on the film.
- Tell the students that it takes at least 32 frames to get a clear image of what they are doing.
- Warn about smearing the color with their elbows or fingers.
- Explain about the direction they keep.
- Show how they can make a "face smile" or a stick figure run and turn cartwheels or a "flower grow."
- Experiment to see which side of film takes the ink better.

Instructions
to
Students

- Two films were produced. One was about the seasons (3½ minutes) and the other about designs (4 minutes).
- The music teacher and students wrote and recorded background music for the films.
- The films were shown on the 16mm projector (slow speed).
- Other classes were invited to the premiere.
- Parents were invited to a showing.
- Good points and ways to improve the next time were discussed.

Outcomes

- There was some difficulty in coordinating the music with the films since the film moved so quickly.
- A movie projector with a much slower speed could be used to advantage.
- The decision to use McLaren's films, "Toot, Whistle, Plunk, and Boom!" and "Fiddle Dee Dee" after rather than before producing their own films was a wise one.

Evaluation

3. Communicating with Mr. Moonman

To understand the great importance of language as a medium of communication.

On July 20, 1969, the first rocket landed on the moon. This fact makes the possibility of our going to the moon at some time in our lifetimes more possible. Discuss these questions:

- If you were the first person on the moon, what do you think you would find?
- What would you want to take with you?
- If there were moon people, how would they be different from you?
- How would their houses be different?
- Would you be able to talk to them?
- If you would talk to them, what would you say?
- If you couldn't talk to them, how would you communicate?

△ Your assignment is to tell Mr. Moonman about your school and find out about his. These questions may help you:

- What is school?
- What subjects are taught in school? How are they different from the subjects taught on earth?
- Do moonmen use books?
- Do moonmen eat lunch at school? What kinds of food do they eat?
- What do you think Mr. Moonman would ask you?
- If you were just arriving on Mars, how would you talk to the people you meet? What would be the first thing or most important thing you would say?

△ Have one of the children play the role of Mr. Moonman and let another child interview him.

Have the children write a newspaper article for a Mars newspaper as a Martian would write about the earthman's visit.

Children need to realize that in order for Mr. Moonman to understand what they mean, they must begin with generalization and go to more specific facts. The significant thing is what the children say about their own school.

Purpose

Approach

Discussion

Activities

For the
Teacher

4. Animal Talk

Children communicate through discussions, pictures, and written descriptions.

Answer these questions:

- Do you have a pet? What kind?
- If you don't have a pet, pretend that you do have one.
- What is your pet's name?
- What kind of pet is he?
- Why did you name him what you did?
- Can you talk to your pet?

△ Have the children observe and experiment with their own pets to find answers to these questions:

- What does your pet do when you talk to him?
- How does he act when you say his name?
- How does he know when it is time to eat?
- Can he do tricks? What do you do when you want him to do a trick?
- Do you think he understands your conversation?
- How do you communicate?
- How did you teach him tricks?
- Why do you have that pet rather than a chimpanzee?
- Do you think dogs talk to other dogs and cats talk to other cats? Why do you think so?
- How does your pet act when he goes to the veterinarian?

△ Draw a picture of your pet for a picture pet show and write a description to accompany your picture.

Judge the pictures and descriptions, perhaps using 10 points each for picture and description. Ribbons should be awarded for "Best of Show," "Best Tricks," "Best Friend," "Best Color," "Best Horse," "Best Dog," and many other reasons, so that everyone gets at least one ribbon.

△ Write a description for a "lost pet" column in the newspaper. Be sure you have included all information which helps identify your pet.

Purpose

Approach

Activities

For the
Teacher

5. Do You Want to Be a Reporter?

Miss Cynthia Holbein developed the following model with a second grade at Cherry Hills School.

To give children an opportunity to gather and organize information into written and for pictorial forms that would be meaningful to themselves and others.

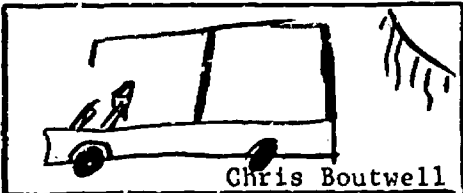
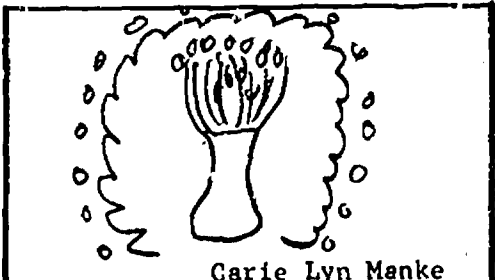
Through teacher-pupil planning the following decisions were made:

- Each child would have at least one article in the newspaper.
- child could choose to write a story, a science or history report, an article about something studied other than science or history, a personal experience, a joke, a riddle, or he would choose to draw a cartoon or an illustration.

Purpose

Approach
and
Activity

Outcomes

Room 17 Cherry Hills School	SECOND GRADE NEWSPAPER	April, 1969 Englewood, Colo.
<u>Weather Report</u> Amy Lemon Starting from March, Spring is here. March 18, Tuesday, it was in the 60's. Everyone in the class did not wear their coats because it was too hot.		
<u>St. Patrick's Day</u> Margee Hathaway St. Patrick was a great man. He once had a job as a sheperd. He was smart. Almost everybody liked him. That's why we celebrate St. Patrick's Day.		
<u>Summer Plans</u> Peter MacDowell We might go to New Mexico this summer. We might go to the Four Corners. My brother and I want to go to Four Corners.		
<u>Accidents</u> Marni Crosby When I was coming to school in my Dad's car, it slipped. We nearly went into a ditch. How to keep out of acci- dents? Keep off the ice! Don't slide on the ice! Don't play on the ice! Don't run on the ice.		
 Chris Boutwell		
 Carie Lyn Manke		

6. How Do You Know What You're Talking About?

Children determine that things within their environment are much easier to learn than are things foreign to that environment because of the ease of communication.

We consider baseball as the all-American game. You probably learned some of the game before you entered school.

- △ Have your children describe how to play baseball. Be sure to include rules, skills needed, equipment, etc. Answer These questions:

- How did you know how to hold a bat to play baseball?
- How did you know the rules?
- Was it hard for you to learn about baseball?

- △ Let the children try to describe pony polo. Try to include the rules, skills needed, equipment, etc. Discuss:

- Which was easier to explain and why?
- Do you think you would enjoy pony polo?

You learn many other things in the same way as you learned about baseball; for example, things about family life.

- △ Think of a program on TV in which you see a family.

- Is the family like the other families on TV?
- Is it like your family?
- Are there many families like the TV family?
- How is the TV family different from yours?
- What kind of clothes do they wear? How about their car? music? food? speech?
- Are they like all families?
- We call this a typical family. Why?

- △ Act out a typical day in a family in small groups. Discuss:

- What does typical mean?
- Does our environment influence the way we feel about things and the ease with which we can talk about them?
- Would you think differently about the TV family if you lived in Mexico? in Alaska?

Purpose

Approach
One

Activities

Approach
Two

Activities

7. The Messages of Color

To help children realize that color communicates.

Let the children watch the filmstrip, "Experiencing Color," and the film, "Hailstones and Halibut Bones." Read the House of Four Seasons. Then discuss the following questions plus others which you or the children think of.

- What feeling do you get when you see red? blue? green? yellow? black? white?
- What colors make you feel hot?
- What things are a particular color? Why?
- What color looks best for the sky in your picture? Why do you think that a particular color looks best?
- Are there other colors in the sky?
- What colors would you put in a happy picture? a sad picture? an angry picture?

△ Art: Choose at least one category from the above questions and paint a picture. Let the other children decide what mood the picture conveys.

△ Conduct a public opinion poll:

- What is your favorite color? Why?
- Which color do girls prefer? Boys?

△ Have children watch for color over the weekend. Then ask:

- How are colors used in magazines? in stores? for clothes?
- What color are the walls of your bedroom?
- Does color have anything to do with what you like to eat? Think of your favorite dinners. What colors are they? Think of the colors of fruit. What fruit is your favorite?
- How do colors of clothes affect us? colors of rooms?
- How do colors used in advertisements affect us?

△ Pick a story in which color is used, maybe even in the title.

- What effect does it have on you as you read the story?

△ Watch the movie, "Fiddle-Dee-Dee."

- How did this movie make you feel? Why?
- Could you get as much from this if it were in black and white? Why?

Purpose

Approach

Discussion

Activities

The Messages of Color - continued

- ◄ In small groups or with partners, let the children dramatize a color of their choice for the other children to guess. They might also want to dramatize something in nature showing a particular color.
- ◄ Through creative dramatics and/or choral reading, dramatize various parts of Hailstones and Halibut Bones.

8. Communicating in Gibberish

To decode messages using unfamiliar symbols in order to understand that writing is a symbolic way of expressing an idea or sound, provided that the receiver recognizes the symbols from past experience.

Print on a bulletin or chalk board a message such as:

"On gibberwitz we will grong to the oxtold for
a moel at the prents. Please eint a unch mash
and a looz for uch."

Ask these questions after this has been on display for a couple of days.

- How many of you received this message?
- Do you have any ideas at all?
- How will we find out what the message is?

△ Set up in the room a tape recorder on which have been recorded gibberwitz, grong, oxtold, moel, prents, eint, unch, mash, looz, and uch. Along with the recording have a picture card on which the symbol is written. Allow the tape to repeat each symbol several times before going on to the next. The children can visit the listening center in small groups or as individuals for several days. As soon as they can decode the message, they write their ideas and drop them into a box so designated. At the end of a specified length of time, the teacher, with the help of the children's messages from the box, decodes message to read:

"On Tuesday we will go to the zoo for a look at the animals. Please bring a sack lunch and a dime for pop."

Purpose

Approach

Activity

9. Are Punctuation and Capitalization Necessary?

Children identify punctuation and capitalization as an aid to the reader, although they are not as important as what is being said.

Read:

at eleven o'clock
p m on last saturday evening
i received the following
message on my
own private radio set
good evening little archibald
and how are you
this is mars speaking
i replied at once
whom or who
as the case may be
do i know on mars

From Archy and Mehitabel

Purpose

Approach

Discussion:

Activities

- Can you read it?
- Is it difficult to read?
- Now read the properly punctuated and capitalized copy.
Is it easier to read? Are you happier reading this copy rather than the other?
- When we speak, do we use punctuation marks? Is tone of voice a punctuation mark?
- What are pauses in our conversation? How do we know a question has been asked? In reading, can we be sure of sentence meaning unless we observe punctuation marks? Consider this:

Susan said Jane can't go.

Who is speaking? Are you sure? Could this be written two ways? (Susan said, "Jane can't go." "Susan," said Jane, "can't go.") Can we be sure who the speaker is?

Try this one:

Mary said Jane Ann and I went to town.

- Who is speaking?
- How many went downtown?
- Write that sentence with three meanings using punctuation.

Are Punctuation and Capitalization Necessary? - continued

- ◀ Try the experiment of writing letters, descriptions, or stories in pairs, one without punctuation or capitalization and one with these included. Let the children discuss ease of reading and value of communication in each.
- ◀ Children are given a Peanuts comic strip and asked to rewrite it in paragraph form, using quotation marks and adding adjectives, adverbs, and descriptive phrases and clauses. They seem to understand readily that each frame is a new paragraph, that the encircled conversations go inside the quotation marks, and that their sentences can be expanded when they interpret the mood of the characters.

Example: "Good grief," said Charlie Brown.
 "Good grief," said Charlie Brown sadly.
 "Good grief," said Charlie Brown dejectedly,
 as he walked away from the pitcher's mound.

10. Poetic Perspective

To develop an awareness that many factors affect our understanding and enjoyment of a poem.

Purpose

Read the poem Paul Revere's Ride by Henry W. Longfellow.

Approach

- Did the author deviate at any time from what you are quite sure is historical fact? Where? How? Is that permissible?

◀ Listen to a recording or tape of the same poem.

Activities

- What did you think of the reader's interpretation of the poem?
- Was the reader's tone of voice effective?
- Do you think he understood the author's meaning? How did he show this?
- What other techniques did the reader use to help the audience receive meaning from his interpretation of the poem?
- What kind of audience do you think he was reading to?

◀ Try reading part of the poem aloud.

- What will you have to do to help your interpretation of this poem that the recording artist didn't have to do?
- How will listening to his recording help you to interpret the poem? How will it hinder you?

◀ Let interested children select and tape parts of the poem.

◀ Tape a poem of your choice.

11. Receiving Messages

To help children discover which medium they relate to best.

Purpose

Give children directions for a how-to-do-it project.

Approach

△ Receive directions for how-to-do-it projects from these sources:

Activity

TV
a tape
a book or magazine
the back of a box
a friend

- Which project was most successful for you? Why?
- What factors contributed to your success or lack of it?
Was the project difficult? Were the directions clear?
Was the manner of delivery effective?
- Of the six methods of receiving directions, which did you prefer? Why?
- What were the advantages and disadvantages of each method?
- Did all members of the class prefer the same method?
Make some generalizations about the ways people learn.
- How can you apply this to your presentation in class?

Discussion

12. The Unspoken Word

Sometimes incompleteness communicates more effectively than completeness.

Listen to this taped commercial:

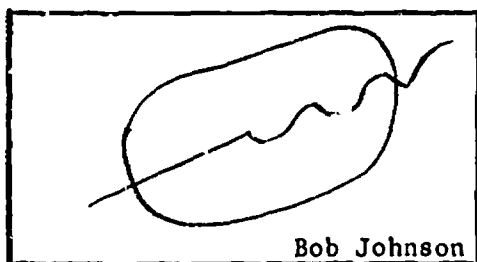
You can take Salem out of the country BUT
You can't take the country out of Salem.
You can take Salem out of the country BUT
You can't take the country out of Salem.
You can take Salem out of the country BUT...

- What is the purpose in not finishing the statement?
- Must we always have a complete sentence to get meaning across?
- What do teachers mean when they say a sentence is a complete thought?
- What is a complete thought? Do incomplete thoughts have meaning?
- Does the music contribute to the overall effect? How?

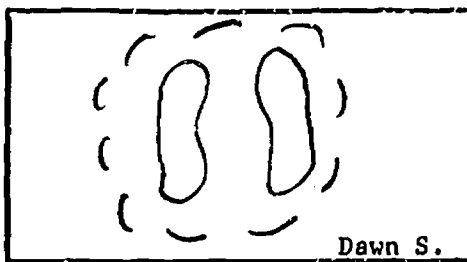
△ Art - Compare impressionistic paintings such as those of Renoir and Seurat with realistic paintings such as those of Grant Wood and Whistler. Let the children examine the paintings closely and look at them from a distance.

- Do you think one painting is more finished or complete than another?
- Which painting do you like best? Why?

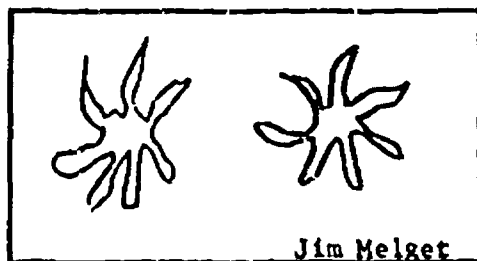
△ Doodles - Let the children make up doodles to share with each other.



An ant crawled along in a
puddle of beer.
Then he began to stagger
'cause he couldn't see
clear.



From a worm's point of
view on a windy day,
He sees a lady's dress
go up, up and away.



A little bird up in the
sky
Looked down and saw two
octipi.

◁ Listen to conversations at school and home and write down some of these which are examples of incomplete thoughts. Experiment with the ones brought to class by making complete thoughts out of them. Decide whether or not the complete form would have communicated as well as the incomplete form in the situation.

13. Does Advertising Influence You?

Children become aware of the persuasiveness of advertising gimmicks, jingles, irrelevant information.

Purpose

Look at these advertisements:

Approach

- A. This is a breakfast cereal packed with energy and full of fun. Included in the box is a giggle book guaranteed to make you laugh. The fun colors of the cereal will make you think you are at the circus.
- B. This is a breakfast cereal which contains all the vitamins and minerals your body needs in a day. It is a convenient size for your spoon.

Answer these questions:

Discussion

- Which of these cereals would you buy? Why?
- Which might be better for you?
- Which would be fun to eat? How should it taste in order to be fun to eat?
- What makes one sound better than the other?
- Which words in the first description are fun words?
- Which cereal would interest your parents? Why?

▶ Display boxes of cereals and collect advertisements for cereal. Discuss the colors, slogan, design, and wording.

Activities

▶ Explain the things that interest you on the cereal box. Tell what it is and why it is interesting to you.

▶ Look at advertising in magazines, TV, or newspapers. List the words which were used that did not fit the product. List the fun words. List the words which really told what the product was.

▶ Invent a cereal. Give it a good name. Write a commercial to give to the class. Illustrate a new cereal box for your cereal.

14. Figures of Speech in Various Media

To determine which figures of speech and language conventions are adaptable to advertising, newspaper reporting, and poetry.

Explain and give examples of simile, metaphor, pun, alliteration, acronyms, and onomatopoeia.

△ Children should first look for examples of each of these in magazine advertisements, newspaper articles, and poetry.

△ Make collages, posters, or lists for each category in each of the three media. Children will observe that one medium will have many examples, another few. For example, numerous acronyms are found in newspapers, few or none in poetry. Conversely, examples of metaphor are numerous in poetry but not in news reports, while advertising uses puns, alliteration, onomatopoeia freely.

Questions:

- Which figure of speech is most direct in giving meaning?
- Which is probably most difficult to write?
- Which is/are most adaptable to advertising copy? to news reporting? to poetic expression? Why?
- The pun has been described as the lowest form of humor. Do you agree or disagree? Why? What are other forms of humor?
- What is the origin of onomatopoeic words? Can you think of new ones which may not yet be in our dictionaries? What effect do these words have when they are flashed on the screen during the Batman TV program? Which is probably the older word--boom or bang? Why?
- Why do we use acronyms instead of the full name? What is the relationship of acronyms to time? to the number of organizations and committees? to American culture and way of living? to a primitive culture and way of living?
- Some examples of alliteration are pleasant sounding and easy to say. Tongue twisters (alliterations) are difficult to say. What makes the difference?

Purpose

Approach

Activities

Discussion

15. Purposeful Adaptation to Audience

To recognize that style of communication needs to be adapted to the type of audience.

Purpose

Tape or read two different ways in which a principal might react to disruptive playground, bus, or lunchroom behavior:

Approach

1. humorous, identifying, understanding
2. threatening, authoritative

- If you had been involved in the incident, how would you feel about what each principal said?
- After hearing this, what would you probably do tomorrow under the same circumstances?
- What would you probably do a month from now?
- Would it make any difference to you whether the announcement were made over the intercom, in person to the class, or individually to you?
- Can you suggest another way to deal with this or a similar situation involving disruptive behavior?

Discussion

△ Have children predict how their principal would handle this situation. Select class representatives to interview principal and report their feelings.

Activities

△ Art - Listen again to the two announcements. Choose one and make a comic strip showing the disruptive behavior, the principals' announcements, and the children's reaction.

16. Suit the Word to the Circumstance

To realize that in order for effective communication to take place choice of words should be determined by the situation.

Compile a list of slang words and/or overused words. Then write a substitute word or words next to each. Examples: neat, cool, your thing, etc.

- In what situations is each group of words appropriate?
- Why do we need both kinds of words?

◁ Act out some situations in which words for each list are used.

- Will what you wear or look like make a difference in the message the audience receives?
- How will facial and voice expression affect the message?
- What ideas or messages are symbolized by the way people talk?
- What ideas or messages are symbolized by the clothes people wear and the colors they choose? (See also Model B-3).
- What happens when words, inflections, clothes, colors, etc., are used at supposedly inappropriate times, such as:

bright red at a funeral
earrings worn with blue jeans
yelling in the library

17. Value Judgments

Jerry Kral developed this model with a group of eleven-year-olds at Cherry Hills.

To make value judgments based on information collected from reliable sources.

(Situational) A child who wanted his father to quit smoking brought an article regarding the FCC ban on cigarette advertising. Following a discussion of whether or not they agreed with the ban, the children developed the following activities to become better informed.

- How necessary are the tobacco commercials to the TV industry?
- How much tax money comes from the sale of cigarettes? How are the taxes spent?
- What is the job of the American Cancer Society? Where does ACS get its money? Does some of it come from the tobacco companies?

△ Letters were written to the ACE and the tobacco companies. Skills of writing business letters were taught as needed.

△ Posters and collages on smoking, either for or against, were made.

Some children tried to influence their parents to write in support of the bill to ban advertising.

Some children tried to find out about the smoking clinic at Porter's Hospital.

Purpose

Approach

Discussion

Activities

Outcomes

18. Writing Descriptively

Kerry Tripp developed this model with a creative writing group of 19 nine-, ten-, and eleven-year-olds.

Through comparison to set up criteria for writing an interesting descriptive paragraph.

- Why is a book or story interesting to you?
- Why do you like to listen to some people?

Students read an example of a very interesting paragraph and a very dull paragraph. These were compared. Then they were shown two pictures from Life, one of the Biafran people, the other of the Beatles. These were discussed:

- Why do these pictures catch your eyes and attention?

Each child chose one picture to describe while Paul Mauriat's "Mystic Moods" was played as background music. The following day the children read their paragraphs and discussed:

- What can be added to make the paragraph more exciting?
- What was left out?
- What was included that could have been excluded?

A majority of the children chose the Biafran picture to describe, probably because the music didn't suggest the Beatles. Children vigorously defended why they included what others thought they should have excluded--and vice versa. This led to another discussion:

- Were they wrong to have included it if they really felt it belonged?

Purpose

Discussion
and
Approach

Activity

Outcomes

19. Creative Writing for a Purpose

Model developed by Kerry Tripp at Eastridge with a creative writing group of 19 nine-, ten-, and eleven-year-olds.

To give children the opportunity and experience of creating something to share with younger children. To use meaningful written and oral language, as well as illustrations, gestures, etc. to communicate their ideas to younger children.

The librarian assisted in suggesting eight or nine library books written on a primary level. Several stories were read to the class.

- What made the book fun to read?
- Why was simplicity important in both writing and illustrating?
- How can you build suspense?

△ Students were given paper and time to work. They spent their language arts period for the next three weeks working on their stories. (The activity was originally scheduled for 1½ weeks.)

△ Arrangements were made with Primary teachers for the boys and girls to read their stories to small groups of children. The Primary teachers used this as an activity in the interest center. Children moved from one story teller to another until they heard all the stories. This went on for several days.

Many of the students wrote more than one story and wanted to continue.

Pleasure and enjoyment of Primary children.

Involvement and independence exhibited.

Sense of pride that what they had presented was valued by others.

Would suggest starting this activity early in the year.

Purpose

Approach

Discussion

Activities

Outcomes

Evaluation

20. Make Your Oral Presentation Memorable

This model was developed by Jane Harrington at Cherry Creek East Junior High with ninth graders.

To help students become aware that the use of audio-visual aids employed in an oral presentation strengthens or enhances the presentation.

Discuss the many ways a simple, well-known story may be presented to a group. Evaluate each in terms of overall effectiveness of presentation, audience comprehension, enjoyment or satisfaction of the speaker/producer.

- △ Students tell a familiar childhood story to younger children, employing at least one of the following:

- background music
- montages, diagrams
- taped recordings of part of the story (e.g., some conversations)
- drawings on chalkboard or opaque projector as the story unfolds
- paper cutouts on the overhead projector
- mechanical sound effects

- How do the aids make the story enjoyable even for older children?

- △ Students in pairs select a poem to present to the class. One partner merely reads the poem; the other partner presents it using audio-visual aids.

- How does the audio-visual aid enhance the poem?
- Are there poems which are best presented without aids? What poems?

- △ Discuss the need for audio-visual aids in highly technical speeches, such as one on heart transplant given by a doctor at a medical convention.

- Could such a speech be fully understood without the aids?
- How is a movie more effective than a speech? How less effective?

Purpose

Approach

Activities

21. 'Instant Haiku

This model was developed by Phyllis MacFarland for seventh graders at Cherry Creek West Junior High.

To encourage students to want to write poetry. (Haiku particularly is successful because it is short and students can feel a sense of accomplishment quickly.)

First, a collection of vivid Haikus was assembled and each one typed individually on a transparency. These were taped to the roll on the overhead projector.

Next, slides were made of colored pictures, each one illustrating one of the chosen Haikus. Also, slides of particularly striking pictures for which there was no poem were added.

By shielding out all but the poem on the bottom of the screen, the top part was left available for the color slides. As the roll was turned for a new poem, the slides were changed by remote control. The result was, in effect, a film strip.

➤ Following the presentation of illustrated Haikus, students were asked to write their own poems to accompany the remaining slides.

First step: Write words or phrases that come to your mind during the minute or two that the slide is visible on the screen.

Second step: After the slides have all been shown, use these words and phrases to make poems.

Note: When the slides were over and before students began to make poems, several easy forms of poetry were discussed: Haiku, Tanka, Word Cinquain and Syllable Cinquain. Students and teacher wrote a word Cinquain together, following which students were left on their own.

At no time, however, were they limited to a definite form nor were they limited to the subjects suggested by the slides.

Many excellent Haikus were written. In fact, one student wrote his Haikus during the time in which the slides appeared on the screen.

Purpose

Approach
and
Materials

Activity

Result

22. A Creative Approach to Short Story Writing

This model is one of a series of four designed by Mark Gray to encourage all students to try communicating via the short story. The length of time involved in this model is one to two weeks.

Purpose
and
Approach

The purpose of most creative writing is to communicate meaning and value to life via metaphor - usually where that particular meaning had not existed before. The mark of the creative writer is that he is able to see "meaning" in even the most common or familiar object or action and communicate that "new" meaning to the reader.

If a student can see a tree or a man walking and communicate "new" meaning to his reader via word association and metaphor, then that student will better understand the use and power of language - and the reason for being taught language at all.

For the
Teacher

Writing the short story

Sequence
of
Activities

- ▲ Organization: The student, through a series of "word" pictures (see following page) illustrating the elements of a short story, will see how details and events are organized into a short story.
- ▲ Style: Through a series of word pictures illustrating the types of short stories and the general "type" of language used in each, the student sees how "attitudes" and metaphor are established by word association and connotation.
- ▲ Development: From a series of pictures already associated with each of the short story elements, students will write one sentence for each -- a total of six. Then, using a thesaurus and a dictionary, students will substitute "connotative" words where possible to create "mood" in their sentences.
- ▲ Meaning: Students examine their sentences by comparing them to the pictures to see what "meaning" they have given to the pictures by connotation and word association.
- ▲ Writing: Each sentence is developed into a meaningful paragraph - a total of six - for each element of the short story.
- ▲ Analysis: Events narrated illustrate, by the metaphorical implications of word choice and organization, value and meaning -- not by reason of the events but by the writer's choice of language and organization of details.

5 BASIC ELEMENTS

1. CHARACTER
2. SETTING
3. COMPLICATION
4. CRISIS
5. CLIMAX


SHORT STORY



INTRODUCE CHARACTER

STEP 1


Showing **EMOTION**
As in **FEAR**



INTRODUCE SETTING

STEP 2


TO INCREASE **EMOTION**
FEAR



INTRODUCE COMPLICATION

STEP 3

TO ADD **MOTIVATION**



INTRODUCE CRISIS

STEP 4


WHEN **HERO** MUST **REACT**



CLIMAX SURPRISE ENDING

STEP 5

BUT **DESERVED** BY THE **HERO**



23. Changing Your Point of View

This model was developed by teachers at Cherry Creek East Junior High.

In looking at materials written from differing cultural backgrounds, the student needs to understand something of the other culture before he can evaluate and interpret meanings.

Sakini's introduction of himself from The Teahouse of the August Moon by John Patrick:

Lovely ladies, kind gentlemen:
Please to introduce myself.
Sakini by name.
Interpreter by profession.
Education by ancient dictionary.
Okinawan by whim of gods.
History of Okinawan reveal distinguished record of conquerors.
We have honor to be subjugated in fourteenth century by Chinese pirates.
In sixteenth century by English missionaries.
In eighteenth century by Japanese war lords.
And in the twentieth century by American Marines.
Okinawan very fortunate.
Culture brought us... Not have to leave home for it.
Learn many things.
Most important that rest of world not like Okinawan.
World filled with delightful variation.
Illustration.
In Okinawa ... no locks on doors.
Bad manners not to trust neighbors.
In America ... lock and key big business.
Conclusions?
Bad manners good business.
In Okinawa ... was self in public bath with nude lady quite proper.
Picture of nude lady in private home ... quite improper.
In America ... statue of nude lady in park win prize.
But nude lady in flesh in park win penalty.
Conclusions?
Pornography question of geography.
But Okinawans most eager to be educated by conquerors.
Deep desire to improve friction.
Not easy to learn
Sometimes painful.
But pain makes man think.
Thought makes man wise.
Wisdom makes life endurable.

Purpose

Materials

Changing Your Point of View - continued

- Is it really possibly for us to understand cultural environments that differ from our own? What might be some causes of difficulty?
- Do you think that Sakini is writing this seriously? Does he mean it to be humorous? Could it be both serious and humorous? What could be his purpose in this passage?
- Find some words that you think might cause confusion between an Okinawan and an American?
- Look up these words. Try to decide if parts of this extract could be called satirical.

Questions

◀ Have the students also read James Baldwin's "My Dungeon Shook" from The Fire Next Time. (This is a letter written by Baldwin to his nephew.)

Additional Activity

Evaluate some of the statements made in this letter, such as his use of the word innocence, well-meaning people, acceptance and integration.

Divide the students into groups to decide on their interpretation of the ideas which seem to be controversial.

24. Can You Read a Newspaper?

This model was developed at East Junior High.

To become familiar with more than just the comics.

To distinguish between various sections of a paper and the forms of writing involved.

To interpret advertising.

To write in various journalistic styles appropriate to those different sections of a newspaper.

As the beginning students became involved in the following tasks:

Comparisons of coverage of a common event by two local papers.

Study of opinions expressed in the editorial sections of these two papers.

Comparison/contrast between a story from a news magazine with the local newspaper story of the same event.

- What does the "lead" story tell you about a newspaper?
- What does size of headlines tell you? size of pictures?
- What evidence do you find a "newspaperese"?
- How much space is devoted to local news? national? international?
- How much space is taken up by advertising?
- Is opinion or slanted writing used in any section other than the editorials?
- Can you evaluate a newspaper without comparing/contrasting it with newspapers from other cities?
- Which newspaper do you take at home? Why this one?
- What does Freedom of the Press mean?

△ Write a human interest story involving an object in the classroom.

△ Draw a cartoon to illustrate a student-written editorial.

△ Write a review of a radio disc-jockey's show.

△ Write a news article Time magazine style dealing with a class activity.

Stimulated interest in having a class and/or school newspaper, which students produced.

Purposes

Approach

Questions

Activities

Result

25. Developing Skill as a Language Detective

The following model, presented in abbreviated form, was a junior class activity which was included in a broad unit concerning language awareness--diction, style, semantics.

To test the students' ability or sensitivity in receiving clues or signals concerning education, social class, era, psychological implications, status, etc., of both writer and reader.

To help students to identify interferences with message-receiving -- such as words he cannot define, punctuation, spelling, another era's sentence style.

The selections came from everywhere -- a 19th century novel, student essay, magazine ads, government pamphlet, short story.

After reading each of the following excerpts, tell all you know about (what and why) the following:

Person speaking or writing and/or the source such as advertisement, novel, student essay.

Time in history - (the present, 50 years ago, 18th Century).

Geographical location (nation, section of the country, etc.)

Audience expected by writer (educational level, social class, etc.)

Circle and explain clues: vocabulary, other tone indicators, punctuation, sentence style, important connotations, interferences with communication.

- My dear Mrs. Bold, - You will understand perfectly that I cannot at present correspond with your father. I heartily wish that I could, and hope the day may be not long distant when mists shall have cleared away, and we may know each other.
- Macbeth was very ambitious. This led him to wish to become king of Scotland. The witches told him that this wish of his would come true. The king of Scotland at this time was Duncan. Encouraged by his wife, Macbeth murdered Duncan.

Purposes

Materials

Activity :

- Recently I read John Steinbeck's East of Eden, this was the third of his books that I have read. I found this book to be one of the best I have read. His characters are so real, he set a mood, and he puts the reader in his book. If I am pleased with a book, the above items are included.
 - I declare, this new caterwauling jist contraries me. I'd as lief h'yar a thunder clap. Hit's th' purty ballets abody 'd l'arn to sang.
 - That time of year is upon us once again--Income Tax Time. And again with automatic data processing of individual income tax returns by the Internal Revenue Service, more complete and accurate information is necessary.
 - Collect any 12 of these 24 INTERNATIONAL FOOTBALL STARS. Post them to us stating which of the 24 is your favorite footballer. We will send to you free a mounted Colour Picture of the footballer you have chosen.
 - The woman with the pink velvet poppies twined round the assisted gold of her hair traversed the crowded room at an interesting gait combining a skip with a slide, and clutched the lean arm of her host.
 - Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent and cannot enjoy it; till I am indifferent, till I am solitary, and cannot impart it; till I am known and do not want it.
1. From Barchester Towers
 2. From a fifth grade reading book
 3. From a high school student's book report
 4. Quoted from a taped conversation of an elderly North Carolina mountain woman
 5. From a pamphlet issued by the Internal Revenue Service
 6. Taken from a box of English tea (bought in London).
 7. From Dorothy Parker's "Big Blonde"
 8. From Samuel Johnson's "Letter to Lord Chesterfield"

For the
Teacher

Developing Skill as a Language Detective - continued

- △ Rewrite a newspaper story (preferably an Associated Press one) in language appropriate for 5th graders. (This activity followed a rather close examination of several copies of Weekly Readers and Highlights.)

Other
Communica-
tions-
Centered
Activities

- △ One group of students studied four different versions of the account of Washington's stay at Valley Forge. They were taken from books (3) and magazines. The levels of maturity were 5th grade, high school, college history major, and history professor.

These items were discussed:

Discussion

Diction and style - denotations, connotations
Sentence structure
Context (also the interest-catching devices)

Purpose: to see the reasons for the differences.

SPECIAL NOTE: The most interesting thing that came out of this activity was the discovery by students of the similarity in context between the 5th grade version and the version slanted for the American History professor.

- △ Students read one short story from each of the following magazines:

Modern Romance

Atlantic

Seventeen

Discussion centered on all those things which made the difference.

Some of the students attacked the problem of changing a portion of one short story to fit another magazine.

One result was that many students saw for themselves a relationship between the price of the magazine, the social-economic level of the readers, and the language, subject matter, etc.

Results

26. Increasing Your Skill as a Language Detective

The following selection was reproduced from a current magazine and distributed to the students. The purpose of this activity was to measure the students' progress in learning to recognize a mature level of language usage and to see if they could make connections between their opinions and specific words, phrases, sentences, implications, etc.

Purpose

SPECIAL NOTE: The conclusions reached by those students taking part in this particular model went far beyond what was originally intended. Not only did a number of them see differences but also they discovered these things (not preconceived by the teacher):

For the Teacher

1. That depth of meaning had nothing to do with big words.
2. That the writer expected, even assumed, that the reader would have the same connotations as he did.
3. That this heavy reliance on connotation was indicative of poetry - hence the student label: poetic prose.
4. That the writer-reader partnership, which the writer assumed would exist, could happen only if the reader were mentally and emotionally (especially the latter) capable of fulfilling his intellectual and philosophical role.
5. That writer and reader have experiences in common - following news accounts of astronauts, - which means that the reader is capable of understanding the symbols, since he is already familiar with what the symbols stand for.
6. That unless the reader had a highly-developed degree of visual capability, he would miss completely the significance of this selection.
7. That the greater the degree of connotation the greater the maturity level - that none of the important words or phrases mean what they really say--example: elk head.

△ Analyze the following article - where found, for whom intended, diction, style, connotation, sentence structure. In a well-organized, inductively-developed essay, present your findings.

Activity

(This selection by the poet James Dickey was taken from a December, 1968, issue of Life.)

- 85 - 86

27. Use and Misuse of Technical Language

This was an activity introduced to show students that difficult language is often unnecessary and merely serves as a cover-up for lack of content.

Purpose

The discussion began with what would have improved certain articles and led to a discussion of the students' own writings. Some students found themselves guilty of pretentious language also.

Discussion

△ An article from an educational journal was reproduced and handed to students. (It could be any kind of an article which is supposedly technical.) Students were asked to translate two or three paragraphs into simpler, more concise language, so that a layman could understand them.

Activity

From Journal of Secondary Education:

Example

Practitioners of administration are well aware of the historical development of their position. Most of them are well versed in administrative techniques. Some of them have been exposed to recently developed training programs, based on theories of administration, but few, if any of them, are aware, or have taken advantage of potentially useful conceptual research in other fields.

Examples of Students translations:

Outcomes

- A. School administrators study the historical background of their jobs. They also study techniques in how to be a school administrator and frequently attend conferences to find out about new theories of school administration. However, few, if any, know about administrative research and practice in business and professional fields.
- B. School administrators know a lot of history of education and theories of school administration but they don't know enough about administrative research in business and professional fields.

The test for good usage of technical language is whether the selection CAN be rewritten. If it can be simplified, then the language is needlessly difficult. If it cannot be rewritten or translated, then the language is necessary and a more thorough knowledge of the particular field is required.

Conclusion

28. The Language of Politics, or Which Candidate Will Receive
Your Vote?

The following model evolved from an in-depth study by junior students (high school) of different types of language (technical, newspaper, advertising, etc.): differences in diction, style, semantics, psychological inferences, adaptation to audience.

To determine the extent to which language, manner of delivery, tone of voice affect a political candidate's success.

A tape recording was made of Franklin D. Roosevelt's first Fireside Chat and Adlai Stevenson's acceptance speech after the presidential nomination in 1961. The speeches were recorded by different people who rehearsed them so that they sounded authentic.

Purpose

Materials

Activity

Before the tapes were played, students were asked to record their impressions and questions as they listened. Discussion of what to listen for followed, with these suggestions coming out of the discussion:

- Words, phrases, sentences, which made them react favorably.
- Words, phrases, sentences, which made them react negatively.
- Words which were unfamiliar.
- Allusions which they recognized and those which they did not recognize.
- Words, phrases, sentences which they remembered after the recording of each ended.

Following the listening, students discussed their lists in some detail. (They were rather similar.) Then the following questions began to emerge:

Discussion

- Is it possible to see from these speeches any reasons for the election of FDR and the defeat of Stevenson? List them.
- After re-examining your notes, impressions, etc., decide which candidate would have received your vote.
 - To what extent was your choice based on emotion?
 - To what did you react most strongly? - ideas pro or con?
 - To what extent did your choice relate to the pitch and tone of the speaker's voice?
 - To what extent was your choice based on the educational level of the speaker? the social class of the speaker? the "father" image?

- 88 -

The Language of Politics, or Which Candidate Will Receive Your
Vote? - continued

- If you had seen both speakers on TV, what difference would it have made in your choice?

29. Did You Really Get the Message?

This model was one of several developed for sophomores who were fairly skilled at extracting main ideas from poetry and prose but who were not too adept at tuning in to a more subtle, sophisticated level of meaning. The eventual purpose was to provide students with more mature tools for evaluation but it led to more than this. The idea of this model could be adapted for many levels.

Purpose

Select a passage of poetry or prose with which the student has long been familiar. Students then should tackle these all-important questions:

Activity

- What is the author really trying to communicate?
- Is he successful?

Example:

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?

Whose broad stripes and bright stars, through the perilous
fight,
O'er the ramparts we watched, were so gallantly streaming!

What Happened: Students considered rhythm, tone, connotation, visual images, including metaphors, similes, allusions, and all other devices of language which are present because of the intended effects on the reader.

Results

In the above example, students commented on the great allusion to the battle at Fort McHenry, a battle with which the reader would have to be familiar in order to reconstruct the visual image here. The students also noted that few people today, including most students, have ever heard of Fort McHenry.

The words, "dawn's early light," are redundant. The word "broad" is misleading. Broad stripes made some think of the stripe down the center of the highway.

"Ramparts" is a word not used much today. The word was looked up and the meaning "protective barrier" applied. The visual image is rather difficult, if not impossible, because so few have ever experienced seeing a rampart, either in pictures or in reality.

Did You Really Get the Message? - continued

The word "streaming" is a difficult metaphorical image. Many things might stream -- cars along a highway, people rushing along the street -- but the word was not associated by many with a flag, especially if it is "gallant," since gallant has the connotation of "people." Nothing else here has led readers to sense personification except "whose" - which was not really noticed. Was personification intended?

The music is predominant over the words. The reasons why very few people know the words to the "Star-Spangled Banner" seemed more obvious. They do not associate with them at all. "The message is an anti-one," one student said. (Hence its value is its age.)

The author was trying to communicate the success of the United States in this battle by using the still-standing flag as a symbol of victory. The national anthem involving the flag certainly did much to create as a symbol of patriotism the flag. However, today because of such terms as "flag-waver," the flag is not the symbol which it once was. Hence, the message in the Star Spangled Banner is not the relevant thing. The music is more so.

Students brought up the incident of Jose Feliciano playing a jazzed-up version of the national anthem, remarking that it was the effect of the tempo of music and the fact that it was played on a guitar rather than by a marching band which probably caused "the older generation" to be offended.

30. The Language Barrier

This model is being developed for use in junior and senior classes for the purpose of bringing as close to home as possible this very important concept: language can limit reasoning ability, social mobility, and professional and economic advancement.

Purpose

Tape recordings of conversations made on the scene have been made. Larimer Street social divisions are represented:

For the Teacher

Bartenders are the merchant-class kings.
Truckers are the big spender consumer class kings.
Yard workers (in trucking) come next.
Railroaders are considered outsiders, pretentious.

Note: the language of the latter is usually grammatically correct and not as rich in "bawdy slang" as the truckers.

△ First:

Have students listen to tape recordings of the railroad switchman and the trucker.

Activities and Discussion

Compare/contrast thought patterns, professional-social slang.

Compare to slang of "I: 'Hippies."

Questions: How much of the conversations do you understand?
Could the trucker and the Hippy communicate?

Discussion: Of what value is a "social" language that can be understood only by that particular "social" group?

△ Second:

Listen to the tape of a conversation with bartender, yard worker, and trucker.

Questions: What prevents the bartender from having better patrons?
What prevents the trucker from being a dispatcher, a job he very much desires?
What prevents the yard worker from rising to the status of a trucker?

Discussion: IF IT IS TRUE THAT SCHOOLS TEACH THE "LANGUAGE OF MIDDLE CLASS VALUES", THEN WHY DOES SOCIETY END UP WITH SO MANY DIFFERENT SOCIAL CLASSES?

The Language Barrier - continued

Projects

- △ Within your own school, find examples of how language has created social barriers among students.
- △ Explore the influence of language on dress, social activities, attitudes, goals.
- △ Make a tape recording, selecting words and phrases from real conversations which reflect the above, explaining in an oral presentation to the class what is shown and why conclusions were drawn.

31. Are You a Good Judge of Poetry?

This model, developed by Dean Hughes, was presented to second semester seniors. It was one of several such problems involving differences between bad-good-great poetry.

Purpose

Students were given a dittoed copy of each of the following 4 poems:

Activity

I.

Clinging, melody meeting, melting
Shimmering shape enfolding, engulfing
Greasy hinges of purple destiny
Outboxed
Tangling crusty frustration from a Fustian
Fushia Hiatus to tussling injury,
Urging ultimate tenderness.
Terminal
Tinkering like twaddling dead fingers,
Fingers crumpled like half-smoked
Cigarettes in a pale green ash tray.

II.

Published in Saturday Review. (The title and author are not indicated in this guide.) Deleted for ERIC reproduction due to copyright restrictions.

III.

Sounds of samovar
Simmering

silently

Hissing,
Missing a perk
Every third measure,
Quarter notes c ng

r i

a l

w

s th in

li er g

- 94 -

Hunching
Across the icy glacier--
Hiccuping
 Horrendous
Decibels
Of ice-cold Maxwell House
Into the garbage disposal.

IV.

The Love Song of a Gigolo Warlock

O gibbous moon, do shine on me,
Tell me that my flub was blue;
Grill me on a mush of blame,
Fill me with your glaucous brew.

O many times I've seen you drool
A pool of pillows, willow's glue;
Set me now a newt of hope
Feed me with a widow's stew.

After students had read these "masterpieces," they were told that one of the poems had been taken from The Saturday Review. Naturally, the first question was, Which one is the published poem? Next: Present the evidence to substantiate your claim. Finally: Is it a bad-good-great poem?

Discussion

Questions included these:

- What is the poet trying to say in poem no. 1?
- What is "purple destiny"?
- What words must you look in the dictionary to find the meanings for?
- What is the significance of the metaphor in the last two lines of poem No. 1?
- Is the emblematic usage in #3 effective? Why or why not?
- Explain the action of lines 1 and 2 in the second stanza of poem no. 4.

Of course, other questions arose and many students began to see that the ability to discriminate between good-bad-great is not something that is learned in a semester. It is really learned in a lifetime.

For the
Teacher

Are You a Good Judge of Poetry? - continued

Obviously poems 1, 3, and 4 are spoofs. Although poem no. 2 is the published poem, it will probably never make its author famous. Why?

Interesting note: Too many students, not communication-oriented, approached this problem on the basis of the poems's appearance and sound of individual words, rather than on the basis of what the poem said. In other words, students were inclined to label a poem "good" when it looked good or "sounded" good.

A discussion concerning the merits of various popular rock lyrics followed, with both hilarious and enlightening results.

Further Note: The authors of poems I, III, and IV preferred to remain anonymous.

32. The Design and Execution of Multi-Media Projects

This model was developed for high school juniors and seniors but could easily be adapted to any level.

To give students who have difficulty expressing their thoughts in writing a chance to communicate in a way which requires some writing but which includes other media as well.

Other justifications for such projects revealed themselves after the projects were presented. They are these:

To provide an opportunity for students to put more of themselves and their talents into a product.

To provide a chance for self-discovery. (Several students found that they had abilities or talents which they had not been aware of.)

To give the teacher greater insight into the individual student.

To provide the student with a greater motivation for communicating.

Purpose

◁ To begin:

Show examples of past student projects for ideas--films, slide shows, tape recordings of poems, posters, etc.

Then announce that a one-or-two-day brainstorming session, for the purpose of stimulating creative thinking and idea growth, will be held.

If the class is very large, divide them into two or three groups. Appoint a secretary or furnish each group with a tape recorder. (The latter works best.)

Procedure

◁ First and second days: Each student in turn contributes at least one idea or suggestion. Subject, time, place do not matter. All ideas are recorded as spoken and there are no restrictions. It is also important to stress that no one may criticize another's idea, although anyone can take someone else's idea and expand on it.

◁ Third and fourth days: Read or play back ideas suggested. Take turns evaluating and/or commenting on them. This discussion continues as long as interest is high. Then each student decides on the subject which interests him most. If small groups would like to work together, they must form according to a common interest, rather than to be with friends. Groups should be limited to no more than four.

Projects must have a thesis or strong central idea or message.

Projects must utilize more than one medium of communication, such as pictures with a tape recording, slides accompanying a speech, music accompanying poetry reading, narrative or commentary with music and slides.

Projects must be presented to the entire class, not just "handed into the teacher."

Projects are evaluated according to how successfully they communicate to the audience. If a project deals with humor, the audience must laugh. If the purpose is to arouse sympathy, then the audience must react this way. The purpose or message must always be clear.

Evaluation is, therefore, done cooperatively by author(s) and audience (including the teacher), through discussions immediately following presentations and/or written critiques from author, audience, and teacher.

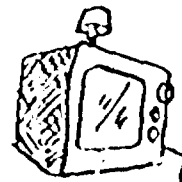
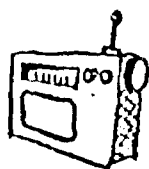
Many beautiful, as well as profound, multi-media projects were written, produced, and directed by students. The parents of students in one senior class were invited for a special evening program in order that they, too, could see their children's work. The classes involved were all "middle track," but there were no "middle track" ideas presented.

Some of these student projects have been duplicated and are available for class showings.

Requirements

Evaluation

Results



D. A Realistic Perspective Toward the World and the Self

1. Who Am I?
2. What's in a Name?
3. Power of Suggestion
4. Is Technology Here to Stay?
5. Even Holidays are Changing
6. A Teenager Looks at Himself
7. Outcasts and "Loners"
8. Man vs. Machines - Who Will Be the Winner?
9. Who Are You? Where Are You?
10. The American Individual: Is There Such an Animal?
11. What is Humor?
12. A Search for Meaning Through Poetry
13. Which Way Do You See the World?
14. Tomorrow's World - What Choices Are There?

1. Who Am I?

Mrs. Kerry Tripp developed this model at Eastridge with a creative writing group of 19 above-average nine-, ten- and eleven-year-olds.

To develop more self awareness.

Students were asked to tell what they knew about the teacher regarding age, occupation, marital status and as many other factors as they could identify. A secretary recorded the responses which varied from "You're older than we are" to "You bleach your hair every two months and never wash your Volkswagen."

Purpose

Approach

△ The following day, the question of "Who are you?" was posed. Since it became readily apparent that the boys knew all they needed or wanted to know about the other boys and weren't really interested in pursuing the question with the girls, the teacher had to carry the ball and improvised by telling each child individually what she felt she knew about him as a person.

Activities

They discussed:

- How are we different?
- How are we alike?

△ "Who are they?"

Four pictures of prominent people, Joe Namath, de Gaulle, Tiny Tim, and President Nixon, were displayed and the following question discussed:

- What do you know about them?

Categories were compared and differences noted with the emphasis on the why.

△ An ambiguous picture that looks one way at a certain angle but becomes something else at another angle was displayed to illustrate that people are not what they seem and too often we jump to conclusions and don't really know what people truly are. The children worked in pairs to find out and list all the facts they knew about each other.

△ The first part of "Most Dangerous Game" by Richard Connel read and then they discussed what kind of person they thought the Count was. When the second part of the story was completed,

Who Am I? - continued

the students sketched selected characters and sketches were compared as to similarities and differences. "Richard Cory" was read to them. Each child had a copy of the poem. Discussion followed as to what kind of a person he was. The next day students listened to the Simon and Garfunkel version of "Richard Cory." Students compared the two versions. Most of them preferred the first.

Students played the game of "Who Am I?" They had to devise verbal clues that would help the others to identify the famous person.

As a special project each student answered the question, "Who Am I?" using whatever media he felt best expressed his view of himself.

One girl saw herself as a yellow balloon.

Another used various disguises.

One boy taped the things that made him happy.

Another child did a mural and another used snapshots.

Outcomes

2. What's in a Name?

Man's choice of names is influenced by his past experience.

Ask these questions:

- What is your full name?
- Who named you? Why was this name selected?
- Were you named after someone? What does being named "after someone" mean?
- If you could name another child, what name would you select? Why?

◁ Look at a map of Colorado. Select some geographical features which were named after people. Ask these questions:

- Why do you think these places were named after people?
- Could you think of another place in the United States named after a person?
- Could these names be changed?
- Do you know any examples when the name of a place has been changed? Why was it changed?
- Is your street, school, or church named after someone?

◁ Pretend that you are in Apollo 11 heading for the moon. You are going to be seeing many things that people on earth have never seen. You are responsible for naming the geographic features, areas, types of vegetation or life if any. Now discuss these questions:

- What types of names will you use?
- Will your names be different for various categories of things?
- Will you use terms with which you are familiar from Earth?
- Would your names be the same as someone else's?
- How will other people know what to call the things you name?
- What will you need to do so that others know what you are talking about when you refer to the things you have named?

◁ Now illustrate and name ten imaginary things or places on the moon.

Purpose

Approach

Activities

3. Power of Suggestion

Children understand that attitudes and beliefs are influenced by environment.

List as many occupations as you can name.

Discuss:

- What do you want to be when you grow up?
- What do your parents do?
- Do they suggest what you might be?
- Do you like someone already doing that?
- How does TV influence your decisions?
- Will you make a lot of money doing that? Is that important?

- △ Interview your father about what influenced his choice of career. Report your findings.
- △ Try to convince us that your choice is a good one for you.
- △ Convince another child that he should pursue the same field.
- △ List the requirements for that job, as you know them.
- △ Discuss whether or not these children were influenced in their career choice by their relatives?

Dwight D. Eisenhower and David Eisenhower
Frank Sinatra and Nancy Sinatra
Queen Elizabeth and Prince Charles
The fireman down the street and his 6-year-old son
Madam Curie and daughter Eve
Mr. Hemingway and his son Ernest
Joseph K., John F. Kennedy and Ted Kennedy
Andrew Wyeth and James

- △ Tell of other instances where parents or other relatives have influenced a child's choice of career.

4. Is Technology Here to Stay?

To help children develop an awareness of change through technology.

Purpose

Let the children observe and experiment with physical and chemical change. They may use growing plants, hammers on rocks, burning, rusting metal, or vinegar and soda.

Approach

Ask these questions:

- Can you think of anything that does not change in some way? If you can, be sure you have not overlooked a type of change.
- What is the difference between physical and chemical change?
- What is technology?
- How does technology change?

△ Study this chart:

Activities

In "The Great Transformation" by H. F. Perk, he states that there is a replacement of human function by machines during the past few hundred years. He offers the chart below as an explanation.

	Power	Skill	Control	Intelligence	Policy
1.	man	man	man	man	man
2.	animal	man	man	man	man
3.	machine	man	man	man	man
4.	machine	machine	man	man	man
5.	machine	machine	machine	man	man
6.	machine	machine	machine	machine	man

Ask questions such as these:

- In what way is life different in the 20th century than it was in the fifth century?
- To what extent will the policy column on the chart be affected by machines in future centuries?

△ Have the children make an expanded chart in this manner using documented evidence instead of "man, animal, and machine."

△ Through debate, have children take a stand of either accepting or rejecting the chart.

Is Technology Here to Stay?- continued

- △ Have children make their own "technology" charts, e.g. transportation, communication or exploration.
- △ Make a display of the three kinds of change which we have talked about. Use pictures, objects, or demonstrations, but be sure you are able to explain your display to others.

5. Even Holidays are Changing

To show that holidays are determined by man and change occurs when people have a reason for that change.

Purpose

Name some holidays which we celebrate and the dates when they arrive. (Be sure that the children list Memorial Day, Washington's Birthday, Labor Day, Veterans Day, and Columbus Day.) Have the children answer the following questions:

Approach

- Why do we have holidays?
- What do you do on holidays?
- Why do we celebrate a holiday?
- Who decides what days are holidays?
- Why did we have a holiday on July 21, 1969?

△ Make some symbols and tell what holidays they represent.

Activities

- What tells you that a day is a holiday?
- Are flags flown on all holidays?
- Are there more or fewer flags flown today? Why?

Holidays used to be celebrated with speeches, parades, etc. Now people go skiing or to the beach for the days when there is no school or work. The Federal Government has passed a bill changing the days on which we celebrate certain holidays-- Memorial Day, Washington's Birthday, Veterans Day and Columbus Day--so that they will be celebrated on a Monday. Therefore, we will have three-day weekends--Saturday, Sunday, and Monday.

For the Teacher

△ Answer these questions:

- What do the new 3-day weekend holidays signify about the importance of holidays in our time?
- Have holidays been affected by the automobile? TV? If so, is this good or bad?
- What do you think about changing the days on which we celebrate holidays?
- How would you like to spend your three-day weekends? Be sure to look at the season to see what kind of weather you can plan for.

△ Create an imaginary holiday. Give a reason to celebrate it. Invent symbols for it. Tell what activities you hope people will engage in on your holiday.

△ Find out the history of a holiday.

- How did you learn the history?
- Do we celebrate it on a special day for a good reason?

Even Holidays are Changing - continued

△ Make a calendar for the year of 1971 when these new dates for holidays will become law. Show the name dates for holidays: Washington's Birthday on the third Monday in February, Memorial Day on the last Monday in May, Veterans Day on the last Monday in October, and Columbus Day on the Second Monday in October.

Before you start, answer these questions:

- How will you find out on which day of the week to begin numbering?
- Is that year a leap year?
- How many days does each month have?
- Does daylight saving time make a difference?

6. A Teenager Looks at Himself

The junior high school youngster has problems that are terrifying for him. He is concerned with his beginning feelings of withdrawal from the family. He becomes increasingly interested in his peer group and his acceptance by them. He begins to be aware of himself and to look for understanding of his confusion. Therefore, thematic units at the junior high level can perhaps give him yardsticks by which to measure his development and help him to see that his personal problems are not unique.

For the
Teacher

To increase the student's understanding of teenage problems and his ability to cope with conflict.

Purpose

Students complete a questionnaire (My greatest worry is..., I really can't stand..., My parents are too strict in..., Teenagers are blamed for..., etc.) to determine that some problems are common to many teenagers, some unique to an individual.

Approach

- What types of conflicts does a teenager encounter?
- How do teenagers handle conflicts?
- Why do many teenagers feel "left out"?
- Do teenagers need to conform to peer group ideas in order to be "in"?
- Does the teenager have definite responsibilities to society? . . . himself?
- What is the generation gap? What causes it? Is it important?
- Do you accept and try to understand other teens whose ideas and backgrounds are different from yours?

Discussion

After identifying some problems, students, in groups or individually, may select from the following to show how these problems might be tackled:

Activities

- △ Ann Landers column: a panel of experts gives solutions/ advice to problems submitted.
- △ Psycho-drama: a problem is presented to a group. Roles are assigned and the groups act out the problem situation, striving to arrive at a solution.
- △ Select top tunes which relate to teenage conflicts. Do they give solutions? How is stating the problem part of the solution? How are lyrics and music significant to the solution?

A Teenager Looks at Himself - continued

- △ From reading of teenage magazines or literature, show what problems are dealt with and how these or similar problems are resolved.
- △ Some of the problems center around fads. Show how TV, the press, advertising perpetuate or alleviate the problem. Fads are temporary. Is the problem temporary? Will it be replaced by a similar problem? Is it the fad itself or an attitude which is basic to the problem?
- △ Interview a pastor, teacher, parent, counselor, and another teenager to determine similarities/differences in their solution to the same problem. Who, ultimately, must decide on the solution to his problem? Is it helpful in facing some conflict to get several points of view?

7. Outcasts and Loners

This model was developed by Peg Brinkman at Cherry Creek East Junior High.

To understand various feelings and motivations of outcasts from society.

Purpose

Ask:

Approach

- What is an outcast?
- How must he feel to separate himself from the others?
- Is the outcast who separates himself from the group the same as an outcast from which the group separates itself? Give examples of both.
- Does the separation solve his problems? How?

◀ From the following list select the one you feel is most lonely. Give reasons for your choice:

Activities

a physically handicapped person	an astronaut
an emotionally disturbed person	a person from a minority group
a policeman	a nonconformist
a school dropout	a person who believes he is ugly
a child with no parents	a "brain"
a shy person	the non-athletic person
The Fugitive on the TV program	a long distance runner
the president of the class	a runaway from home
the President of the United States	

◀ Many of us at some time have wanted to run away from home. If you have ever had this desire, answer:

- What were the circumstances at home which you disliked or felt were unfair?
- How did you feel toward your parents? toward yourself?
- Who were your friends?
- Would running away have solved the problem?
- Why didn't you run away? Or did you?
- Do we all feel like outcasts at times?
- Not infrequently we see pictures in the papers of teenagers missing from home. Why do you think they left? Do their pictures reflect their unhappiness? How do their parents feel? How are they trying to locate the child?

Outcasts and Loners - continued

- ▶ From a bibliography of stories and books dealing with various types of outcasts, select two and compare-contrast circumstances, feelings, correction of the problem or situation.
- ▶ Numerous highly successful people were outcasts or "loners" (Albert Einstein, Eleanor Roosevelt, Galileo, Charles Lindbergh). What characteristics of these loners contributed to their ultimate success? What characteristics did they have which are common to many wastrels?

8. Man vs. Machines - Who Will Be the Winner?

The following activities were taken from a longer unit concerning the technology of today and tomorrow, prepared by Marcia Tschirgi and Geneva Johnson of East Junior High.

Progress is, of course, the key word of the age. We see progress in every area of life and are very much interested in what new machines will be invented next. However, there are questions which we should consider: Will all this technological progress lead us where we want to be? What are the risks and responsibilities involved with advancing technology? What are the benefits?

To become aware of the great importance of technology in our daily lives.

To increase the student's awareness of his own role in the technological world of the future--to help him determine what he can do today to prepare for it.

- ▶ Write a letter to an astronaut. Include questions which will provide information other than what you have already read, heard, or seen.
- ▶ Project yourself into the future. What new machine might there be in 2001? Invent one. Write a magazine advertisement promoting it. (Write it on the style of magazine ads for IBM, Bell Telephone, Shell Oil.)
- ▶ Make a sound essay (tape recorder) concerning the place of machines in everyday life. Organize your essay in either chronological (such as morning till evening) or spatial (such as Saturday morning at your house) terms.
- ▶ Visit a toy store. Look at the variety of toys and draw some conclusions about the kinds of toys which seem to be the most popular. How many are automatic? Which of the toys do you think children would tire of more quickly? What toys do you think might be the most useful? Which toys require children to use their imaginations? Write an "Advice to Parents" feature column which reveals your conclusions in an interesting and/or entertaining way.
- ▶ Interview an IBM computer expert about his present job. What does he think the future of the computer might be?
- ▶ Interview a doctor about the technological advances in medicine. What is his opinion about the future of transplant operations?

Intro-
duction

Purposes

Activities

- △ Prepare a presentation on any subject using a machine or combination of machines. Can you do the presentation entirely by machines? What specifically will machines not do? (Record player, tape recorder, opaque projector, typewriter, etc.)
- △ Interview your mother concerning the importance of technology in her work at home. Included in your questions might be these: Which appliance could you most easily do without? Which would be the most missed?
- △ Make a list of all the machines which you depend on to accomplish something for you. Compile this list for a three-day period. Come to some conclusions about your involvement with technology of today.
 - Are you relying too much on technology?
 - Do you need more machines than you have?
 - Why do you have the machines you now use?
 - What piece of technology is the most helpful? the least helpful?
 - Has technology made you lazy? more creative? more free? more productive?

Suggested Reading:

Short stories: "The Dreamer," "The Automatic Grammatiasator," "Tick-Tock?" "The Boing Computer," "Homunculus"

Novels: Dandelion Wine, Fahrenheit 451, Pushcart War, 2001, We Seven, Street Rod, The Time Machine

Suggested Reading (partial list)

9. Who are You? Where are You?

The following model was designed and utilized in junior and senior classes at the beginning of the school year for the following reasons:

To encourage introspection and self-assessment.

To motivate students to read and communicate for the conscious purpose of self-discovery - to look for answers for their own questions.

To help the teacher to find out where the student really is -- not in subject-mastery -- but as a human being.

To direct a student to those humanistic literary achievements (past and present) which seem most relevant to him.

Below is a list of some major questions which seem pertinent to the 20th century person:

- What do I want out of life?
- Whom or what should I have faith in?
- On whom or what can I depend?
- What is my relationship to my immediate environment? to the world? to the universe?
- How can I be a member of society and still retain my individuality?
- What obstacles stand in the way of a better life for me and my children?
- How can I make wise choices?
- How important is it to be an aware person? (What does aware mean?)
- What knowledge is necessary for a happy life? What talents? What abilities?
- What are the greatest deterrents to happiness? the greatest assets?

△ Alter this list in any way you wish so that it becomes your own list. Mark out any questions which do not apply to you. Add those which are pertinent to you. Change whatever wording is necessary to make them more specific, more personal, a more accurate record of yourself.

△ Now look at your list of questions. Read them through several times. Does this list reflect honestly what you have been thinking about, what you are interested in, what you worry about?

Purposes

Discussion

Activities

- △ Review the books, poems, short stories, magazines, etc., which you have read; TV shows you have seen, records you have heard, conversations with friends, parents, etc.

Now list all the books, poems, plays, TV shows, records, and summaries of conversations which you remember under those questions to which you think they relate.

- △ Looking back over the list as it now appears, what conclusions can you reach about yourself and your thinking, reading, listening, TV-viewing, conversations?

- Are your readings, listening experiences, TV-viewings related in any way to your list of questions?
- Are you looking for answers to some or all of the questions?
- Are you looking for any answers?
- Do some questions seem to have no answers? Which?
- Which questions would you most like to find answers for?

- △ Write an analysis of yourself in the light of this activity.

The teacher then asked students to think about the fact that the questions on the original list, as well as many they had written, have been asked for thousands of years. These additional questions were then asked.

- What is the connection between these questions and art? philosophy? history? today's TV?
- What is an "escape" novel? movie? TV show?
- Are you escaping? If so, why?

Students saw varying degrees of similarity between what they had been reading and talking about, what they were worried about, interested in, etc.

A composite list of questions, incorporating the most frequently written student questions, was made and duplicated. The class and the teacher then went through the list, writing down names of various books, movies, poems, short stories which related to each question. Independent reading began after this.

Results

10. The American Individual: Is There Such an Animal?

The following model was student-inspired. Junior students were asked at the beginning of the 1st semester to list what they felt were the most important (relevant) problems with which they themselves were faced--as members of a community, state, nation, world. Their composite list contained problems for which solutions should and could be found, although there might be no immediate answers available (such as old age, divorce, urban congestion), and problems which might have no solutions (racism, war).

The composite list was then duplicated and given to students to consider, discuss, etc. Following this, they were asked to select the problem which they would most like to explore (majority rule).

Their choice was the problem of individuality. Some of their questions were: what does it mean to be an individual? what are deterrents of individuality? how can a person retain his individuality and remain a part of society?

SOURCES: TV shows
Newspaper
Magazines
TV commercials
Advertising
Records (The Fool on the Hill, etc.)
Movies (The Graduate)
Novels (A Separate Peace)
Poems (Richard Cory, Mr. Flood's Party)
Short Stories
Essays (Emerson, Thoreau, Steinbeck)
Your own experience

(Special note: Titles listed here were not given to students by the teachers. They were included here to give an idea of sources discovered and used by the students themselves.)

These activities were suggested by both students and teacher:

- ▶ Make a list of all the things which you think characterize (1) the "typical" American (over 25); (2) the "typical" young generation (16-18).
- ▶ Think about and discuss 8-10 popular TV shows. If you were from a foreign country and knew nothing about the United States except these TV shows, what are some conclusions you might reach about the American individual?

Approach

Sources

Activities

The American Individual: Is There Such an Animal? - continued

- Examine the advertisements in an issue of Life or Look. Are there any hints about the status of the American individual contained in these ads? What ideas are there?
- Select two or three popular recordings which deal with the problems of being an individual. Write down the words. Study them carefully. What message is being sent? From whom to whom?
- Examine several issues of recent magazines. Are there many articles on the problem of being an individual in today's world? What are the articles concerned with in general?
- Has the automobile had any effect on the American individual? Make a list of the changes the invention of the automobile has caused. Now look at the question again. Can you come to some conclusion?
- Discuss a recent movie in which searching for individuality or identity is featured.
- Who today has the greatest problem trying to retain or maintain his individuality? the young? middle-aged? elderly? Write an essay on this subject.
- Can you come to any conclusions on how important the individual is in our society? Use all the evidence you have gathered up to this point, and write an essay concerning this question. (Make a list of forces or systems which you consider anti-the individual. Make a list of those which favor or promote individuality.) Then come to some conclusion.

A multi-media project, relating to any personal conclusion involving the individual, to any questions included here, to anything heard or read in the course of studying this problem, was assigned.

Many of the slide shows, movies, collages, tape recordings, illustrated essays, and original poetry with illustrations reflected not only mature insight and judgment but originality as well.

Special
Project

Results

11. What is Humor?

A group of senior students elected to spend a few weeks at the beginning of the first semester exploring the area of humor. When asked what in particular they would like to find out about humor, the majority stated that they wanted to find out how the things which a person laughed at revealed his personality and why other people seemed to find certain things funny--things about which even their best friends saw nothing humorous. The following plan of action, with the help of the students, was then prepared. These questions were first discussed in small groups. Every day or so, a summary of the previous day's discussion was presented by each group to the entire class. General discussion often followed. The teacher usually summarized.

SOURCES: TV comedy and comedian shows (Laugh-In, Red Skelton, Bewitched, Jonathan Winters, etc.)
TV commercials (Benson and Hedges, Alka Seltzer)
Posters
Cartoons (Look, New Yorker)
Recordings (Bill Cosby, Dick Gregory, Shelley Berman)
Comic strips
Magazine articles (Jean Kerr)
Editorial columns (Erma Bombeck, Art Buchwald)
Short Stories, novels, plays (Auntie Mame, The Man Who Came to Dinner, Lucky Jim)
Your own life

(Special note: Titled included above were not listed on the original problem. They have been added in order to show the type of thing which the students brought in.)

Questions:

- What people, places, events or other phenomena are currently being laughed at by the general public? by teenagers? by children? by adults?
- Which of the above are most funny to you? least funny? puzzling?
- Do you consider yourself "blessed" with a "good sense of humor?" What does "sense of humor" mean?
- Does what a person laughs at reflect his intelligence? taste? educational background? place of birth? social status? Explain.
- Is it possible to form judgments (which are valid) about people on the basis of what they do or do not find humorous?

Purpose

Sources

Discussion

What is Humor? - continued

- Judge yourself as objectively as you can. What do you laugh at? What do you find humorous?
- Select one good (in your opinion) example of humor from each of three different media. Explain your reasons for selecting what you did.
 - (a) Analyze each: basis of the humor, devices used, tone, audience for which it is intended, manner of presentation.
 - (b) Can you draw any conclusions concerning the following: difference between humor which is seen and heard and that which is read; effect of personality of the performer on humor.
- List at least three examples (English and American) in which age is the major factor concerning humor. Explain circumstances.
- Describe at least three instances or events of today's world which are not funny now but which you believe may seem funny to the people of the next hundred years. Can you find any examples of 100 years ago which are funny today?
- Discover as much about contemporary England (via magazines, newspapers, conversation with those who have been there, etc.) as you can. On the basis of what you find out, what conclusions can you come to regarding English humor or the English "sense of humor"? Is it similar or different to that of America?
- Would it be possible to draw any conclusions regarding the source material of humor? Is there anything in contemporary life which is funny to all?
- Is humor today inhuman, sadistic, sick? Justify your answer.
- Is there such a thing as universality concerning humor?

Group activities: (choose one)

Activities

- △ Present a comedy show to the class. (If you wish the class to be any sort of audience other than a senior class, specify the type.)
- △ Make a short silent comedy movie à la 1968. Note: several students did this.
- △ Put together a humorous 10-15 minute tape recording. Note: Several girls produced such a recording.

What is Humor? - continued

△ Design and execute a bulletin board which is eye-catching and entertaining.

△ Think of your own idea.

Individual activities: (choose one)

△ Select several cartoons (at least 4) and rewrite the captions.

△ Draw several original cartoons, complete with captions.

△ Think of your own project.

12. A Search for Meaning Through Poetry

To motivate senior students to read poetry independently on account of the opportunities it offers for self-awareness and enjoyment.

Purpose

△ Each student was asked to find and bring to class a poem with duplicated copies for everyone which most nearly represented his or her ideas or feeling about LOVE. Kinds of love were discussed briefly (having been discussed at length previously) romantic, brotherly, love of family, nature etc., but the choice was left completely up to the students. Also there were NO restrictions as to the source from which the poem had to come.

Activity

Students were told to think about this question: What does the word LOVE mean to you?

One week later each came to class with his choice of poem. Copies of these were distributed. Then each student read his poem aloud, explained what it meant to him, and why he chose it.

Following all the presentations, this question was asked:

- Did you know what you were looking for before you found it or after you found it?

Much interest among students concerning each other's selections.

Results

Much research done - some reading through whole anthologies, some reading all the poems in several magazines - from McCall's to Saturday Review, some listening to recordings of a specific author's poetry.

Much enthusiasm AND

Many laughs.

13. Which Way Do You See the World?

This problem was presented in a senior class to measure the extent of their progress in the following areas:

Purpose

1. Depth of thought in comprehending compressed language of poetry.
2. Level of maturity shown in contrasting the total meanings of the two poems.
3. Extent to which student can state reasons for identifying with or rejecting thoughts or feelings expressed by the poets.
4. Evaluation of the two views of the world in the light of their own experience.

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven--
All's right with the world!

- Robert Browning

Rough wind, that moanest loud
Grief too sad for song;
Wild wind, when sullen cloud
Knells all the night long;
Sad storms, whose tears are vain,
Bare woods, whose branches
strain,
Deep caves and dreary main--
Wail, for the world's wrong!

- Percy Bysshe Shelley

Poems

Questions:

Discussion.

- Compare/contrast the total experiences of these two poems.
- Evaluate, in the light of your own experience, these two points of view. Are both true? Is neither true?
- Which one comes closer to your own view? Why?

▶ In an inductive essay (comparison/contrast), arrive at a judgment concerning these poems.

Activity

14. Tomorrow's World - What Choices Are There?

This student-propelled model evolved through the reading and discussion of four novels in several of Mark Gray's sophomore classes. These particular novels were chosen because each of the "worlds" in the four sequential social developments present four different political views as well.

Purpose

Students read in this order these four novels: Catcher in the Rye, Lord of the Flies, 1984, and Brave New World.

Materials

Discussing the novels in the above sequence brought forth the the following ideas and questions from students (there were no lectures):

Discussion:

1. Holden Caulfield was an idealist who would have liked a world such as that in LORD OF THE FLIES, but Holden's world would also have failed -- and for the same reasons. Idealists often become demagogues, such as Willie in ALL THE KING'S MEN (which some of the more mature students also read) or such as Fidel Castro.
2. The world of LORD OF THE FLIES failed because most people prefer to give the responsibility of their welfare to anyone else but themselves -- hence anyone who offers the easiest solution with the least effort to the masses for solving social problems can become a dictator.
3. Once a society's conch (in our case, the vote, free public press, etc.) falls into disuse by the general public, that society is asking for someone to tell them what to do and think and believe, which will in turn force the society into the world of 1984.
4. 1984 illustrates the next logical step to man's evolutionary run from political responsibility: when he chooses to let others do his thinking and decision-making.

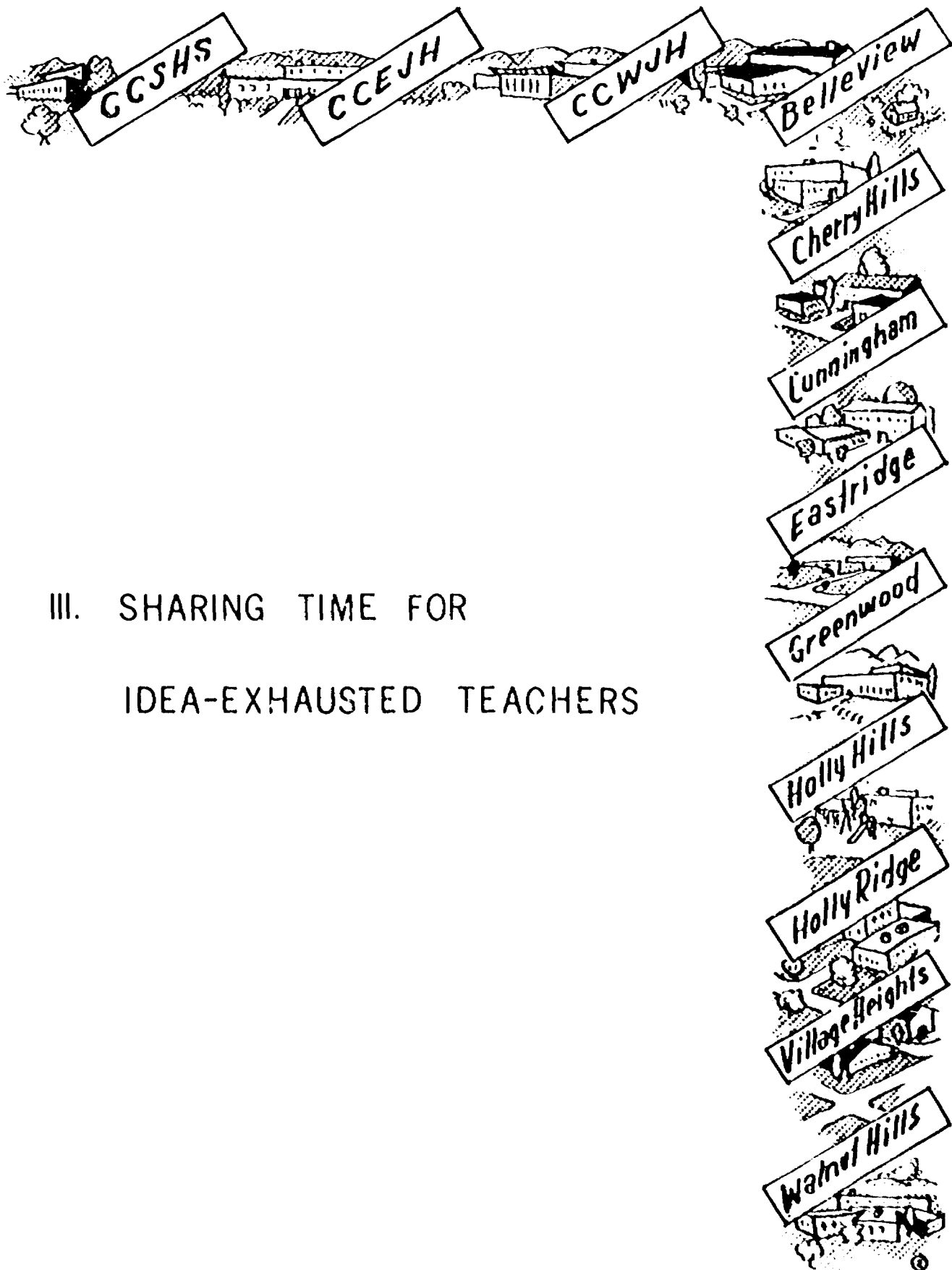
Double-think begins with such present terms as "Liberal-Conservative" blurring the meaning of the two words until there is little meaningful difference, merely a label under which people can group themselves with little understanding of real political beliefs, etc.

- What is the difference between "hot" and "cold" war?
- How many terms can be found on TV in one evening which have opposite values in meaning, destroyed by using them together?
- What about the brain-washing power of language?

5. When Patriotism, Nationalism, and other such terms are used as a kind of religion, believed in without question or dissent, the State will become a religion.
 - Should man as an individual be more important than his country? OR should the state be more important than the individual?
 - If you were granted every physical need and desire and didn't care about politics but more or less just wanted "to live and let live," would you willingly obey the 'Powers That Be' and be happy?
 - What is happiness? What is Utopia?
 - Why is it important to eliminate "value" words with connotative meanings as well as adjectives in order to construct a perfect state?
6. Why would BRAVE NEW WORLD be an ultimate result of 1984?

Discuss the problem of class consciousness and/or natural competitive instinct. (Note: Here students came up with so many ideas that discussion was limited only by time.)

 - Which of the four "worlds" is the most perfect state in terms of endurance?
 - How could each of these states be made to fail?
7. Describe how you would become dictator of the world, utilizing all class discussions, ideas from the novels, and remembering that while military power is always important, political power with the assent of the masses must come first.
8. Describe how you would promote the rejection of a dictatorship and acceptance by the world of a democratic way of life.



III. SHARING TIME FOR IDEA-EXHAUSTED TEACHERS

SUGGESTIONS FROM BELLEVIEW

Beta Team

After reading stories about witches, goblins, spooks, fairies, etc., have the children discuss these questions:

Witches
and
Fairies

- What does a witch look like? Draw a picture of a witch. What gave you the idea for the colors you used? How does a witch act? Are there really witches in the world?
- What does a fairy look like? Draw a picture of a fairy. What is a good fairy? What is a bad fairy? How do you know about fairies? If you were a fairy, what would you do?
- What things are magic in stories? Why must a fairy have a wand? Tell stories you have read or heard about magic shoes, capes, or other things.

Joan Burdick (Delta Team)

- A man is giving away baby elephants. You want to take one home. How do you convince your parents that you have always wanted a pet elephant?
- While walking backward in the park you bump into a crocodile. What happens next?
- You have just turned on the faucet to wash dishes when your best pal comes along. You go outside and talk with him. Suddenly, you remember that you left the water running in the sink!
- Tom and Nancy are sitting around on a rainy, gloomy day wishing something exciting would happen. Then, there is a loud screeching noise.
- You have decided to become an animal. Which one, and where would you live? Write your reasons.
- Walking along the road on a hot summer's day you meet a horse with wings. He tells you that he has just flown over from Australia. Write more of the horse's story.
- Imagine yourself as a drop of paint struggling to get some kind of hold on a wall which had been painted and had not been scraped or cleaned.
- WHAT HAPPENS TO . . . an old automobile tire?
old razor blades?
cigarette butts?
an unaddressed letter?
golf balls?
homework assignments?

Creative
Writing

- SHOCK TECHNIQUE - Have another teacher (or the principal) come into the room and create a scene. Then let the students describe what happened.
- Jigsaw Story -- Cut a square of construction paper into four regular pieces on which are written: 2 characters, 1 setting, 1 noun. Each student receives an envelope containing a jigsaw story which he assembles. He then writes a story relating to the four parts.

The following discussion questions are taken from Schools Without Failure by Dr. William Glasser, who suggests using them in three types of nonjudgmental classroom meetings. See his article in The Instructor, January 1969.

- If someone paid you \$50 to stop your family from watching television for three days, how would you do it without harming the television set or giving your family some of the money not to watch TV?
- Could you interest them enough in something else so that they would not want to watch television?
- Would you try to do it for \$50?
- Would you be willing to forfeit \$5 if you failed? In other words, would you bet \$5 that you could actually do it provided you could win \$50?
- For how long could you keep your family from watching TV? Do you think you could do it for one day? Could you do it even for one evening?

TV

- How would you get along in a strange city where they spoke a language that you did not know?
- What would you try to tell the people? How would you approach them?

Communication

- What would you do if the smog got so bad the cars could no longer be used?
- Would you drive your car if you knew that a certain number of people were dying from smog?
- Suppose we had no cars nor buses in Denver. How would people get around?
- Can you suggest ways to solve the smog problem?
- How important are cars? Are they used much more than they need to be?
- Suppose your father and mother could no longer drive. How would you get around the city?

Smog
and
Cars

Family

- Do you think that people should be allowed to get divorced?
- What is the effect upon children when parents get divorced?
- Does it bother older children more or younger children more?
- Do you want to have children?
- How many children do you want?
- How would you raise your children?
- How would you be different from your parents?
- How many of you don't want to have children?
- If you don't want to have children, why? Let's have a discussion between those who want children and those who don't.
- What good are children anyway?
- How do children help adults?
- How do adults help children?
- How much does it cost to keep a child?
- How much does it take for a whole family to be comfortable?
- Do grownups worry a great deal about money?
- If they do, why?
- How important is money? Can people be happy without it?

School

- If your teacher got sick and couldn't come to class, could you get along by yourselves if the principal could not find a substitute? Suppose the class itself had to organize and teach itself for as long as a week, how would you do it? Who would become the leader of the class? Would you need a leader?
- Do you think you could learn anything without a teacher?
- How would you spend the day, hour by hour?
- If schools were eliminated completely, how would you spend your time?
- Would you be bored?
- What is boredom? How would you explain it?
- What are some of the times when you have been most bored in your whole life?
- What is the difference between the people who are bored a lot and those who are not?
- Is school work boring?
- Is there some school work that is never boring?
- How would you suggest that school work be made less boring?
- If the schools ran low on money and two children had to be eliminated from each class, whom would you pick? How could it be done most fairly? Let's see how we would do it right here in this class in a way that would be most fair to everyone.

- How do you make friends?
- What is a friend?
- Do you have a friend?
- What makes a good friend?
- How do you find a friend?
- Is it good to have a lot of friends or just a few friends?
- When you first came to school, how did you make a friend?
- Have you ever moved into a new neighborhood and had no friends at all? How did you find a friend there?
- What do you do when someone new moves into your neighborhood?
- Do you wait for him to come over to your house or do you go over to his house and try to make friends with him?
- Do you ever make an effort to help him become friendly with the other children?
- Have you ever moved to a new neighborhood? If so, how did the other children treat you? How did they treat you, Pete, or you, Nick, or you, Larry, when you first came to this school? You were new; how did you make friends?

Friends

- Why do we love?
- Does anyone love us?
- Whom do we love?
- Do we always love our parents?
- Do we love our brothers and sisters?
- Do our brothers and sisters love us?
- Do we love each other in school?
- Do we love our teachers?
- Is it important that we love our teacher?
- Does our teacher love us?

Love

- If you had the power to change into an animal, what animal would you change into?
- What would you do as this animal?
- How do you think you would get along with other children and other animals?
- What kind of monster would you like to become?
- What kind of monster do you like?
- Are there good monsters?
- Are all monsters bad?
- What would you do if you were a monster?
- If a monster came to live with you, would you like it?
- What would you do if tomorrow morning you woke up and you were James Brown? If you were one of the Beatles?

Role
Playing

- Who would you like to be if you could wake tomorrow morning and be someone else?
- Would you like to be the principal? the teacher?
- Would you like to be the Superintendent of Schools?
- Do you have any desire to be the Mayor or the Governor or even the President?
- If you were the Mayor, what would you do?
- If you were the Principal, what would you do?
- How would you treat the children in this class if it were up to you to teach the class?
- How would you treat the teacher?
- How would you treat your parents if you were the Mayor or the Governor or the President and your parents were in some difficulty?
- If you woke up tomorrow as a girl instead of a boy, how would you behave?
- If you woke up tomorrow as Negro instead of white, what differences would it make in your life?
- What do you, as a class, think would happen if suddenly all the white people became Negroes or all the Negroes became white? How would it affect you?

- Do you know anyone who is absent a great deal?
- Can we help him to attend more regularly?
- Has anyone ever been absent from school when they were not really sick? Why did you stay out of school?
- Do you think the other children should go to the house of a child who has been absent and try to talk him into coming to school?
- Is it a responsibility only of the school? Is it your responsibility?
- If it is our responsibility, why is it?
- If the absent child doesn't come to school, does it hurt us in any way?

Absenteeism

- Whom do we want to play with in school?
- What should we do with a child who doesn't play as well as other children? Should we keep him from the games?
- Should we help him get into the game even though he can't play very well?
- Does the class have any explanation for the boy or girl who always wants to have the first turn?
- What is the best way to explain to him that he must take his turn?

Play

- What is wrong with the child who is a bully? Does anyone think that he might be lonely?
- What does the class think about the child who always has to be the center of attention no matter what else is going on in class?
- What do you think the child gets from all this attention in class?

7 -

SUGGESTIONS FROM CHERRY HILLS

Frances Harper - (First Grade)

The teacher read several stories about Thanksgiving and showed a film. The children drew pictures about "How Thanksgiving Started." and dictated stories to the teacher who copied them in manuscript. Children then copied their own stories and learned to read them. A booklet of the children's stories and pictures was compiled. Each child read his own story to the class. Other primary rooms were invited to hear the production. At the pupils' suggestion parents were invited to attend another performance.

Turkey
Day

Barbara Black - (First Grade)

Motivation for writing is given to the whole group. The group is then split up --

Grouping

<u>Activities</u>	<u>Rotation Sequence</u>
Writing with teacher	II, III, I
Color a picture to illustrate story	I, II, III
Listening post lesson	III, I, II

The groups rotate every 20 minutes. Listen and Do, Blair, Pliska and Yeths, Houghton Mifflin, is a good series to use for the listen post because the directions are clear and there is immediate self-check. The series includes records (or tapes) and worksheets.

From third grade

The following was used in a phonics lesson, emphasizing the sounding out of words. Then the children were encouraged to make up silly words, such as names of animals, (oogzoof, doolaraft, elekey).

Coin Your
Own Words

Prinderella and the Cince

Twonce upon a wime, there was a gritty little pearl named Prinderella. Prinderella had two sugly isters and a micked wepstother who made her vean the clindows, flub the scoor, pine the shots and shans, and do all the toher wirty dirk. Wasn't that a shirty dame?

One day the Ping issued a kroclamation that all gelligible earls were invited to a drancy fess ball; but Prinderella couldn't go -- she didn't have a drancy fess, but only a rirty dag which fidn't dit. Wasn't that a shirty dame?

But then who appear but Prinderella's gairy fodmother. In the eyeling of a twink, she changed the cumpkin into a poach, the hicc into morses, and the rirty dag into a drancy fess, but she warned Prinderella that she must be home at the moke of stridnight.

Prinderella went to the drancy fess ball and pranced all night with the Cince. Then at the moke of stridnight, she ran down the stalace peps, but on the bottom pep she slopped her dripper. Wasn't that a shirty dame?

The next day the Ping issued a Kroclamation that all gelligible earls were to sly on the tripper. The sugly isters slied on the tripper but it fidn't dit. Then Prinderella slied on the tripper and it fid dit. Then Prinderella married the Cince and they hived lappily ever after. That wasn't such a shirty dame was it?

Carolyn Stone - (Fourth Grade)

- Write ads to sell a book.
- Write descriptions of TV characters and let the other children try to guess the character. Discuss emotions recalled by each character.
- After reading poetry to demonstrate several rhythms, create a bulletin board showing each rhythm. As the children create poetry using the various rhythms, have them place their poems in the appropriate place on the bulletin board. Records of Sandberg, Frost, and Stevenson can be used.

Poetry

Gwendolyn Vest - (Fourth Grade)

- Ideas for participation include a discussion of the Pledge of Allegiance line for line (the recording of this by Red Skelton can be used prior to the discussion.) Use index skills to look up the history of our flag, different styles of flags or flags of different eras. Choral readings can be learned and songs about the flag can be sung.

Flag

Sharon Baldwin - (Fifth Grade)

- Use fillers (the little paragraphs inserted at the end of newspaper columns to take up space) and write what may have gone before and what may come after. Example situation: a store is robbed. An introduction about planning the robbery might be written. In this case a woman threw cans at the robbers. The end of the story might tell that she hit her husband by mistake and he got a black eye.
- Use comic strips to learn about quotation marks and especially the change of speaker in a direct quotation. Substitute words for "said." Write quotations from cartoons on paper with quotation marks used correctly. Write original quotations for cartoon characters.

Creative
Writing

Mary Lou Hansen - (Fifth Grade)

- Observe ads in the newspaper. Identify words used for emotional appeal and those used for facts. Write original ads using these words. Measure the columns of a newspaper to make 3-column, 4-column, 8-column and other life-sized ads.

Ads

Jerry Kral - (Sixth Grade)

- To get across, "communication of ideas without words," help students to loosen up by pantomiming such actions as getting up in the morning, brushing your teeth, etc. Describe a situation to be acted out such as a person who is going to the gas chamber. Allow no props or supporting actors. The teacher starts but later kids who have good ideas add to the pantomime.
- Conveying ideas via pictures or means other than words could result from watching TV programs in which children communicate without speaking the same language. Messages could then be conveyed through music, art forms, or any suggested media except words.

Panto-
mime

Sans
Words

James Gower - (Sixth Grade)

- Set up a situation to be concluded by each child. No one should know what another person before him has said. This can be accomplished by each child's folding down his writing before the paper is passed to the next child. Share endings to see how each student reacted, how the ideas fit together, or how many diverse ideas have been expressed.

The
End

Norma Ray - (Sixth Grade)

- For story starters use headlines or ads from newspapers or magazines. Children can develop stories from these openers. Some examples from magazines include:

There'd be a lot more fat people around if ...
You may have won \$25,000.
There comes a time in everyone's life when they just
want to be alone with ...
Where were you when the lights went out?
What are mothers for?
Now don't you wish you had ...
It is the year 2001.
The town was destroyed. I saw ...

Stories

- Find or think of similes such as "smooth as velvet."
Find pictures from magazines to illustrate the idea.
Others might be:

Sharp as a _____
Soft as _____
Dead as a _____
Sick as a _____
Hotter than a _____
Neat as a _____

Similes

- Use a telephone conversation as a "gimmick" for developing dialogue. Set the stage by giving the keynote sentence. An example might be: "Hello, listen, you're not going to believe this... but..."

Dialogue

- Coin new words and see if your classmates can guess their meanings. Here are some examples:

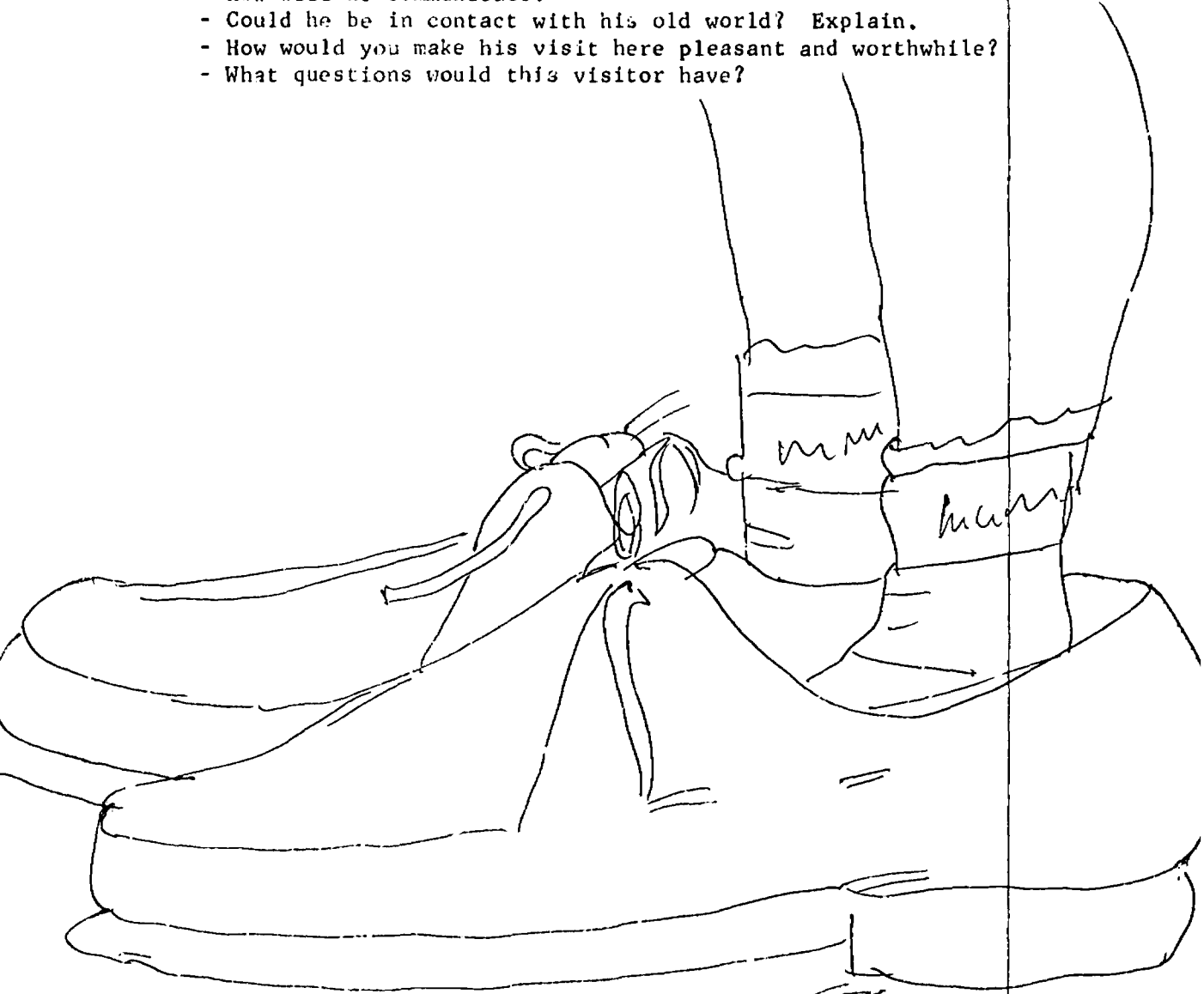
uniworld bluetiful neatnik

New Words

Use a picture of a "man from outer space" to stimulate thinking for these questions:

Discussion

- If this visitor plans to stay on earth, what will he need to do?
- How will he communicate?
- Could he be in contact with his old world? Explain.
- How would you make his visit here pleasant and worthwhile?
- What questions would this visitor have?



Try putting yourself in someone's shoes - describe a situation. Create a certain situation. Ask the pupils how they would react if they were the principal, the teacher, the pupil, the parent, and police. The characters involved depend upon the situation.

Empathy

SUGGESTIONS FROM CUNNINGHAM

Ruth Lindstrom (Auxilliary Teacher)

Sister Corita posters are colorful signs designed by children to convey their unique feelings about something interesting to them. Rather than just sell an idea or product, the sign should help the child integrate meanings of words into his own experience. Symbols, designs, colors all help the child express what the words mean to him as an individual. In this way the child makes the word his own and communicates something of himself to others. So it is that a depth of meaning is added to a simple phrase such as, "Peace is Love in the World," when a child has illustrated what it means in his own unique realm of experience.

Signs

This sign making is not limited to slogans, one word themes, or phrases. It can also include the illustrating of a story, poem or any form of written communication. Hopefully, the story or poem would be the child's own.

Further Note:

Posters

On the high school level, students in several classes were asked to make posters which featured messages about which they, as individuals, felt deeply. These messages were to be directed toward their peers. Such questions as these were asked:

- If you could place a "message" in the school bus, what would it be?
- If you had the opportunity to deliver a message to the entire student body assembled in front of you, what would you say?

Many interesting "message" posters were placed on exhibition. Some of the messages were "God Is Alive," "Break a Clique," "Thirk Beautiful Thoughts," "The World Is Not Out There."

Eleanor McKeeman - (Fourth Grade)

Describe an apple in 50 words. Put the apple in with others. Can the apple be identified? How clearly can we describe things?

Critical
Thinking

To illustrate the difference between "knowing about" and "knowing from" experience, elicit and list on the board what children know about water from what they've been told or what they've read. Then discuss what they know about water from experience of working with it.

Give examples from newspapers and magazines of (1) reports which can be verified, (2) inferences which are statements about the known based on the unknown, and (3) judgments which state either approval or disapproval of something. Let children write paragraphs on "What's wrong with _____?" Check these for inferences, facts, and/or judgments.

Use a nonsense word such as WANKY.

Nonsense
Words

1. I was wanky this morning.
2. If I get to bed late it makes me wanky the next morning.
3. My brother was wanky after a six-mile hike.

Let the children make up their own definitions of the nonsense word.

Dorothy Ward - (Fourth Grade)

Have children write a sentence or short paragraph about the following:

Creative
Writing

- What is happiness?
- What is kindness?
- I'm glad I am an American because ...
- If I were President, I would ...
- If my ruler were a magic wand, I would ...
- If I hadn't come to school today and money were no problem, I would ...
- If I ran the school, I would ...
- I believe in flying saucers because ...

Hunt for words that are: quiet, noisy, fast, slow, happy, sad, heavy, etc.

Cut out pictures showing anger, fear, happiness, or hunger. Write stories about what caused the person to feel the way he does.

Make a "Fizzy Dictionary."

Sunburn: Rib roast
Dog fight: Bow row

Make a pen portrait by writing a picture of someone you feel strongly about. Tell what he or she is like inside.

Make as many predictions as you can about the year 2000.

Marge John

Have children conduct an advertising campaign using literary techniques: similes, metaphors, alliteration, etc. Let them invent a product (can be a new adaptation of something already invented) and then advertise it. Have inventions and advertising judged and awarded prizes similar to the Academy Award Presentation, i.e., the best overall invention, the best eye-catching advertisement, the most useless but interesting invention.

Figures
of
Speech

Learning packets can be used, programming students through a particular concept and/or language technique. Example:
"When and how are quotation marks used?"

Packets

1. textbook explanations
2. worksheets
3. tape a dialogue between yourself and teammate
4. write out your dialogue
5. write a story or dialogue between: a city boy and a country boy, a cat and a mouse, a twentieth century boy and a nineteenth century boy, anything you choose.

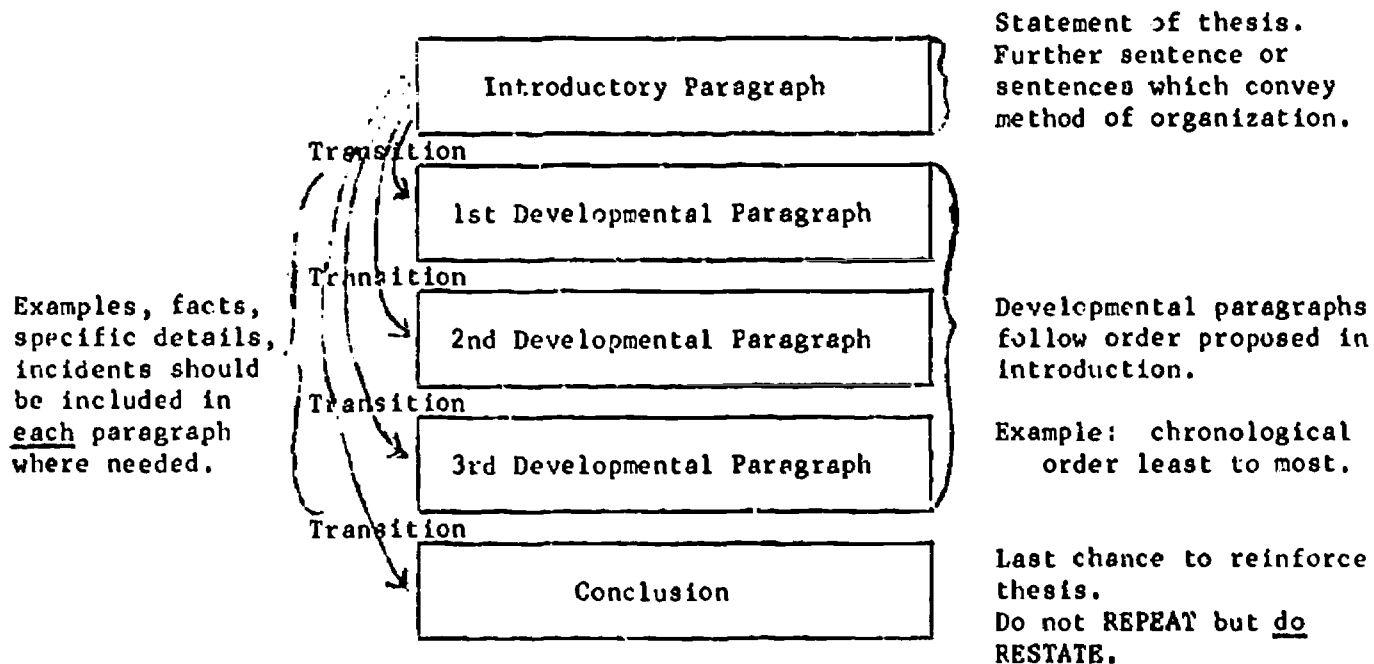
Plan for a "little town" project where you have product companies, services to sell, bankers and loan companies. Each child starts with equal capital (play money can be used) and see how each invests his capital. This would allow for language (advertising, etc.), math (1 and interest, etc.), science (making products), social studies (economic and political structure) ...

Project

SUGGESTIONS FROM GREENWOOD

A SAMPLE FORM FOR ORGANIZING AN ESSAY

K - 12



1. Arrows show:

Transition between introductory paragraph and each paragraph in essay.

2. Transition necessary between each sentence in each paragraph.
3. Framing words often necessary.

The Sword in the Stone

Thesis →	Arthur was the son of a King of England, Pendragon. He was brought to Sir Ector's castle by Merlyn when he was a tiny baby. Arthur's destiny was unknown to him. <u>The Sword in the Stone by T. H. White is the story of the growth and development of a future king.</u> It is a legend, (almost a fairy tale) which tells of Arthur and the "education" and training he received from his tutor, Merlyn the Court Magician. It also tells of his training in chivalry.	
Organization idea →		
Transitions →	<div> <div></div> <p>→ The <u>education of Arthur</u>, called "Wart" by Kay, was unique because <u>Merlyn</u> was a fascinating person. <u>He</u> aged backwards. He didn't get older--he got younger as the years went by. Besides being a magician, <u>Merlyn</u> was also a brilliant philosopher and inventor.</p> </div>	1st Develop. paragraph
Transition	<div> <div></div> <p>Because <u>Merlyn</u> believed in looking at things from other "peoples" point of view, he turned <u>Wart</u> into a fish, hawk, owl, snake, and a badger. And it worked because, for example, from the owl <u>he</u> learned to fly and he witnessed the "Dream of the Trees" in which time's passage was a year every two seconds. Then <u>he</u> saw the "Dream of the Stones" where time passed at the incredible rate of two million years every second! When <u>he</u> was a badger, he was taught to dig and to love his home. <u>His</u> important lesson, however, was that animals, vegetables, and minerals are many times smarter than you think!</p> </div>	2nd
Transition	<div> <div></div> <p>The Sergeant-at-Arms, who liked to go around with his chest puffed out, <u>taught Wart tilting and horsemanship.</u></p> </div>	3rd
Transition	<div> <div></div> <p><u>Then</u> came the important happening when <u>Wart</u> pulled the sword from the stone. Little did <u>he</u> realize that "Whoso Pulleth out this Sword of this Stone and Anvil is Rightwise King Born of All England."</p> </div>	Conclusion
Transition	<div> <div></div> <p><u>Thus</u>, when the <u>boy Arthur</u> became <u>King of England</u>, he <u>was ready to do the job because of the training and "education" he had been given.</u></p> </div>	Restatement of Thesis

This "book review," written by a Greenwood School sixth grader, illustrates how the essay form can really be used at any level--Kindergarten through 12th grade.

SUGGESTIONS FROM HOLLY RIDGE (Primary)

Jean Carlson

Play "Going on a trip," whereby the class is going to a particular place. In order to go, the child must name something that starts with the same sound. (c or k words for California, d words for Denver.)

Phonics

Children form a circle or line. The first child names a word such as cat. The next child's word begins with the ending sound (tag) and the next follows suit (beginning a word with g).

Susan Ashbrook

Put an object in a "mystery bag" for children to guess as one student describes it.

Description

Vi Holland

Put new words on the board that may be analyzed by phonics or by comprehension as the story progresses.

Stories

beef	wonderful	beach	beet
	waves	wanders	

Improvise a story: One day Mark's family went to the beach. It was a beautiful day. They drove about 50 miles, etc. Then children identify words from the board that tell where the family went, how the day felt, etc. Words are left on the board so children make their own titles and stories which they may illustrate.

Betsy Ridall

Have a supply of popular magazines available - at least one for each child. Children then find and list brand names for cars, food, appliances, and cosmetics (other categories can also be used.) Children may look for advertisements which appeal to them. Each child may make up an imaginary name for a product and write an advertisement that he thinks will make others want to buy it. He may use as many colors and words as he thinks necessary to go with his illustration.

Ads

Alice Vogel

To encourage the writing of poetry and to develop a greater appreciation for poetry, try these three poetry forms:

Poetry

1. 5 words in the first line
4 words in the second line
3 words in the third line
2 words in the fourth line
1 word in the fifth line

2. Haiku

3. Free style poetry

Children can transcribe their poetry and paint miniature illustrations on white paper which, when mounted on the bottom quarter of a long strip of wallpaper, gives the impression of a Chinese or Japanese silk scroll.

Pam Stowers

The poem "Grumpety Groans" is used for relaxation after a seatwork activity. The children act the poem out and also learn the poem. It is followed up with a handwriting lesson on the first lines and an art lesson making Grumpety Groans. "Grumpety Groans" is by Louise Binder Scott.

Acting
Out

SUGGESTIONS FROM WEST JUNIOR HIGH

Seventh Grade

Mythology

An extensive unit on Greek and Roman mythology has been developed in packet form to enable students to progress individually. The packet includes several writing activities and a project.

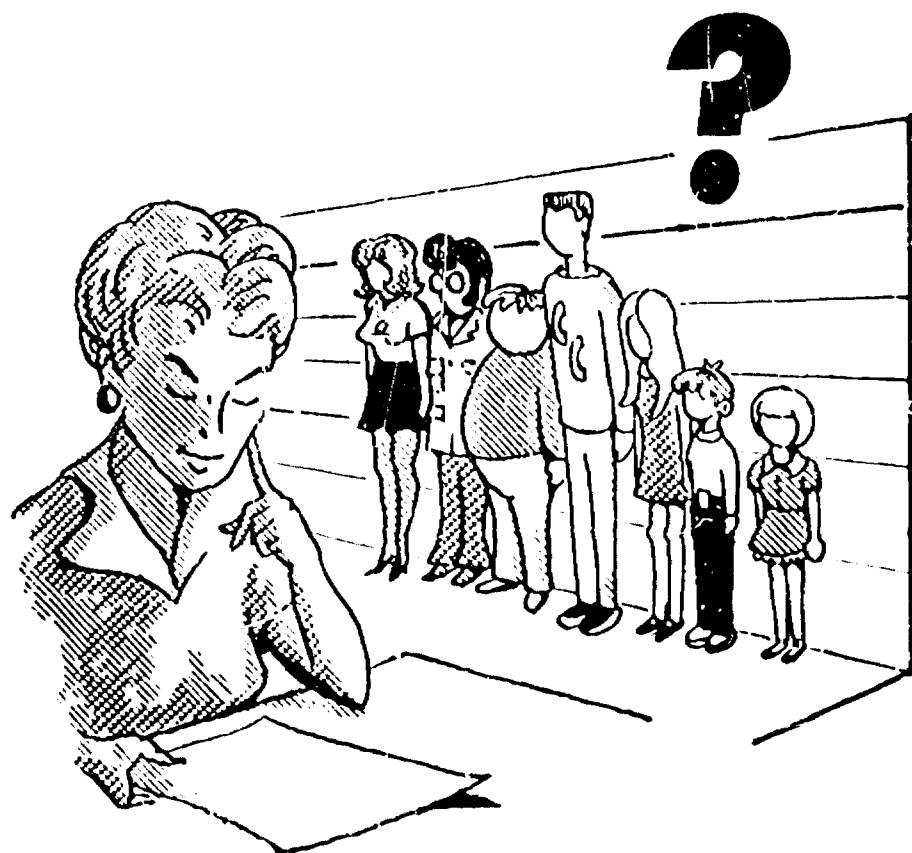
Students become familiar with the gods and goddesses through stories of the heroes and heroines. Tapes help students to learn pronunciations, and filmstrips are available to use as they are needed.

When five or six students are ready, a group is formed to meet with a teacher who checks knowledge of characters and stories which have been read. This is also the teacher's opportunity to introduce information about mythology in general. If students' knowledge is sufficient, they proceed to the next part of the packet. Groups who finish before others write plays and perform them.

After reading the "Twelve Labors of Hercules" and discussing his character, students are asked to write a "Thirteenth Labor" making sure that the characters they use with Hercules, as well as the hero himself, remain in character. A second composition explains some natural phenomenon as the ancient Greeks might have done.

The project includes finding as many references in our daily lives as possible to Greek or Roman mythological characters. Until students do the project many are not aware of the tremendous influence of Greek mythology.

IV. EVALUATING REALISTICALLY



EVALUATION. 1969-70

In the fall of 1969, some important changes in the Cherry Creek High School English program will occur. Beginning with incoming sophomores and continuing with subsequent sophomore classes for a 3-year period, heterogeneous grouping will, at the end of 3 years, then include all high school English students. It is hoped that this plan will evolve into a more sequential 7-12 program of English (Language Arts), which will provide the following:

1. A more consistent sequential study of the language arts and communications.
2. A more individualized program based upon student initiative and involvement in content.
3. An improved system of evaluating individual students by abolishing the traditional grading system of A - F in favor of Pass with Honors, Pass, and Fail based on more student-teacher conferences and the "credit system."

Reasons
for
Changing

The "credit system," put into successful operation by one high school teacher last year, will be the most important part of improving evaluation procedures and student initiative. It will be used by all teachers of sophomores, as well as by several teachers of upper class students. For this reason a more detailed explanation of the "credit system" has been included.

Credit
System

Heterogeneous grouping will provide a more realistic social atmosphere of varying ability levels in which each student can be recognized for his own contributions as an individual rather than as a member of a specialized group. Academic grouping within the classroom tends to discourage those students not in the top level until there is no real exchange of information, ideas, and talents among students and teachers. Some students become "academic" dropouts with little or no chance of ever being recognized as individuals with special talents -- special talents which an academic grading system can neither evaluate nor encourage. Academic grouping also enforces a grading system based upon unfair competition between students who may be scholastically clever but not necessarily creatively talented.

Hetero-
geneous
Grouping

When individuals rather than groups are recognized for their initiative and achievements by both students and teachers, an atmosphere of cooperative learning replaces the competitive antagonisms of the traditional classroom. Such an individualized program has been designed to encourage these things:

Indivi-
dualized
Program

1. More student involvement in content through a more equitable system of evaluation - the credit system.
2. Self-initiated student participation in the learning process instead of "teacher-enforced" participation.
3. Self evaluation based upon individual achievement rather than academic grouping
4. More teacher-student contact on a personal rather than a group basis.
5. Development of special interests and talents previously ignored by the traditional academic grading system.

Student
Involve-
ment

A strict academic grading system is neither applicable nor desirable in a "credit system" of evaluation as it would still force an individual student to follow the group instead of attempting to develop his own initiative. To prevent academic grouping and encourage individual student involvement and initiative only three grades should be granted:

1. Pass with Honors - for outstanding student - initiated contributions to the class and achievements which show much progress in individual growth.
2. Pass - for contributions and achievements which show definite progress.
3. Fail - for no initiative, hence no contribution or individual progress.

Grading

Evaluation via the Credit System

On the first day of class the teacher explains that credits, not grades, will be the basis for measuring achievement. Credits will be recorded in the gradebook for a number of reasons

1. A score of 80% or better on a quiz or test
2. An assignment satisfactorily completed
3. Evidence of independent participation or involvement
4. Special projects
5. Attendance

Students are also told that they will never be penalized for "failing" a quiz. They have simply missed an opportunity for a credit and are consequently encouraged to earn a credit in some other way. Also, make-up tests are not given; since, the opportunity to earn a test credit has permanently passed, students must look ahead for other credit possibilities. Even quizzes and tests are not mandatory. When students understand that they are penalized for scores below the eightieth percentile, they will usually elect to "try" the quiz anyway, even though they may not feel well-prepared. Students soon learn that by attempting to take a quiz they only stand to gain -- never lose.

Earning
Credits

Students are informed that every satisfactory effort or achievement will result in earning a single credit. The quality or "worth" of each credit will be subjectively measured by the teacher and the student in conference at the end of a grading period. Since the important aspect of a credit system is self-directed involvement, the degree or depth of involvement rests squarely on each student. The only way a student can fail is by electing to do nothing. Caught in an interested, active peer group and encouraged by the teacher, it is highly unlikely that a student will fail -- regardless of his level or ability. It is for this reason that the credit system is a particularly appropriate measurement of achievement in heterogeneous classes.

Failing
Is
Difficult

Other details include the following.

A credit will be recorded in the gradebook when a student fulfills a teacher-initiated assignment or when the student independently illustrates his interest or participation in a project concerned with the communication arts. Each student is given a credit progress sheet (see example below) which, along with his written work, is kept in his own manila folder in the

classroom file. Once a week or once every two weeks the teacher will set aside time for recording credits and the explanations for each credit on the progress sheet. At that time each student must show the teacher that he has made all necessary corrections on returned written work, after which the teacher records the credits on his progress sheet. These individual recording sessions provide an excellent opportunity for the teacher and student to discuss specific problems and for the teacher to make "tailor-made" suggestions and encouragements on a one-to-one basis.

Credits
Recorded

At the end of the grading period, five-to-ten minute individual conferences are scheduled. A student should then present his folder containing all the corrected written work he has done and his credit program sheet listing all credits and the explanations for these credits which have been recorded by the teacher throughout the grading period. The teacher and the student will together review the progress sheet, consulting the actual work if necessary. The student should be given the first opportunity to evaluate himself and to translate his involvement (both quality and quantity) in terms of a grade (Pass, Fail, Pass with Honors). In most cases, the student and teacher will mutually agree. However, in a few cases the teacher may feel a need to lower--or raise--a student's grade because of an inaccurate self-assessment on the part of the student. At the end of the conference the teacher could record the discussed quarter grade on the progress sheet. At the beginning of the next grading period, each student should exchange his "old" credit sheet for a new one. The teacher should keep the "old" credit sheets in his own personal files for possible later reference.

One-to-
One
Conferences

Emphasis should be placed on the importance of each student undertaking at least one special project each grading period. A special project is defined as one which involves or is communicated to the entire class (as opposed to a closed circuit, student-to-teacher situation characterized by a daily assignment or quiz score). It is probably a good idea to set up basic requirements for a course in order to earn an average grade, but the students must understand that an "A" or "B" grade will be granted only in the event the students go beyond assigned work with additional work and/or projects of their own choosing which reflects an individual's involvement and interest in communication processes.

The
Problem
of
Grading

Teachers should be cautioned not to abandon a credit system of measurement based on self-initiative because results are

not immediately apparent. It may take 4-6 weeks to elicit independent response from all students. Keep in mind that after years of having activities structured for them, students are bound to experience difficulty in making an abrupt transition to the more challenging task of structuring their own activities.

Students, invited and encouraged to develop their own ideas and talents, are capable of surprising and delighting teachers and classmates as well as themselves. Self-initiative fosters pride, responsibility, and self-discipline. Special projects, which involve everyone in the class, have been done especially on account of the added incentive in seeking peer approval. Many special projects reflected highly developed talents, skills, hobbies: the sign language of the deaf-mute, scuba diving, rodeo competition, outdoor survival, commercial art, the language of advertising, college composition, original poetry, films, tapes, sensory tests, hand-writing analysis, stellar navigation.

Results

Students who have been involved in the credit system were given an opportunity to evaluate the system at the end of the school year. These were the majority opinions:

1. That it encouraged self-determined involvement and participation in all areas of communication.
2. That the system demanded originality, imagination, creativity, and most of all self-discipline.
3. That it contained no negative threats of punitive action.
4. That students were permitted to have a voice in determining their grades in one-to-one conferences with the teacher.
5. That it provided an atmosphere for exciting and unexpected communications activities.

Project Sheet

Project Record Credit Sheet

Name _____

_____ Quarter

Mods _____

Date _____ Credit _____ Explanation _____

This form of evaluation was used cooperatively by teacher and student in conference in order to determine both quantity and the quality of the student's work on independent study projects. (junior high)

Academic Talents	Creative Talents	Communication Talents	Planning Talents	Decision Making	Other

At the end of specific units, this questionnaire was completed by each participating junior high student, giving him the opportunity not only to evaluate his own work but also to become involved in the evaluation of the assigned problem or unit.

Name _____

Unit _____

- I. I found the advantages of preparing and giving an oral report with a small group are
- II. I found the disadvantages or problems in working with a group were
- III. The most meaningful part of this unit to me personally was
- IV. The least valuable part (activity, reading) of the unit to me was
- V. The most difficult part of the contract for me was
- VI. Additional research work I did in connection with this unit consisted of:
- VII. Considering the time given (eight weeks) to fulfill this contract, I would evaluate the quality of my work to be

Excellent	Good	Fair	Poor
Composition			
Individual oral			
Group oral			

- VIII. For future contracts, I could improve my study habits by
- IX. Some constructive suggestions I would make about this unit are

(Note: other questions which were listed on the original form but are not included here dealt with material or activities pertinent to the specific unit.)

S P E A K I N G A N D L

L e v e l s o f L e a r n i n g

<u>Readiness</u> (Knowledge) (Memory)	<u>Responding</u> (Comprehension)	<u>Selecting</u> (Application)	<u>Organizing</u> (Synthesis) (Evaluation)
Recognizes sounds	Focuses on speaker	Answers and asks relevant questions	Recognizes sequence
Correlates sounds to experience	Blocks out external and internal distractions	Listening acuity determined by purpose	Summarizes
Recognizes intonation patterns	Remembers and repeats	Recognizes main idea	Is aware of speaker's language
Decodes sounds through symbolization	Listens purposefully	Uses language appropriate to situation	Distinguishes between assertions and inferences
Is aware that a speaking-listening situation exists	Follows directions		Organizes and presents oral presentation
Is willing to participate	Shows interest		Differentiates fact/fiction, propaganda, opinion
Attends selectively	Verbalizes experiences		
Attention span increases as maturity level increases	Interest range increases as maturity level increases		
	Capacity for enjoyment/appreciation increases as maturity level increases		
	Participates in role-playing, creative dramatics on increasingly mature levels		
	Progresses in use of vivid and precise language		

NG AND LISTENING

Learning Maturity

<p>Organizing (Synthesizing) (Analysis) (Unification) (Blending)</p>	<p>Evaluating (Perceiving Subliminally)</p>	<p>Self-Initiating</p>
<p>Recognizes sequential order</p>	<p>Identifies emotional appeal</p>	<p>Researches independently unfamiliar implications allusions, vocabulary</p>
<p>Summarizes</p>	<p>Comprehends speaker's implied meaning</p>	<p>Selects and rejects messages on basis of personal growth</p>
<p>Is aware of slanted or loading language</p>		
<p>Distinguishes between facts and assertions</p>		<p>Listens to build on what is heard and to act drawing conclusions for himself</p>
<p>Organizes and develops ideas for oral presentation</p>		
<p>Differentiates between fact/fiction, propaganda, opinion</p>	<p>Evaluates evidence - - - - -</p>	
	<p>Differentiates between emotional reaction to speaker and intellectual content of speech</p>	
	<p>Perceives subliminal messages from Media</p>	
- - - - -	- - - - -	- - - - -
- - - - -	- - - - -	- - - - -
<p>rity level increases - - - - -</p>	- - - - -	- - - - -
<p>ncreasingly mature level - - - - -</p>	- - - - -	- - - - -
<p>id and precise language - - - - -</p>	- - - - -	- - - - -

9 - 153. 1.

Levels

<u>Readiness</u> (Knowledge) (Memory)	<u>Responding</u> (Comprehension)	<u>Selecting</u> (Application)
<p>Is aware of association between spoken and written word</p> <p>Decodes:</p> <ul style="list-style-type: none"> - alphabet - letter-sound relationships (phonics) - words through analysis <p>Experiences rhythm and rhyme</p> <p>Senses clues of punctuation, phrasing, word order</p> <p>Vocabulary increases as level of maturity increases -</p>	<p>Experiences text in relation to self</p> <p>Uses phonetic and structural clues and context</p> <p>Recognizes clues to time and place, oral interpretation</p> <p>Identifies figures of speech</p> <p>Understands literary allusions</p>	<p>Uses appropriate rate and technique</p> <p>Reads for a purpose</p> <p>Locates and collects information</p> <p>Develops increased understanding through reading books and habits.</p>

READING AND LITERATURE

Levels of Learning Maturity

Learning Maturity	Organizing (Synthesizing) (Analysis) (Unification) (Blending)	Evaluating (Perceiving Subliminally)	Self-Initiating
Appropriate rate and technique	Notes details	Understands cause and effect	Evaluates in terms of self-set goals
Has a purpose	Infers	Distinguishes between fact and fiction	Researches independently
Collects information	Delineates character	Determines relevancy of details	Does varied independent reading on an increasingly adult level
	Identifies tone, mood, atmosphere	Weights evidence	
	Uses sequence	Identifies author's intent	
	Summarizes		
Organizes	Categorizes	Makes or suspends judgment	Appreciates aesthetically a literary work
	Generalizes		
	Draws conclusions	Identifies intent of major and minor genres	
	Condenses and paraphrases		
	Relates present to past	Recognizes levels of meaning beyond the obvious	
	Perceives the interrelationships of the humanities		
Increased understanding of how to learn by improving skills	Understands that literature is a record of human experience		
Discriminates	Distinguishes between philosophical views		

WRITING

Levels of

<u>Readiness</u> (Knowledge) (Memory)	<u>Responding</u> (Comprehension)	<u>Selecting</u> (Application)
<p>Is exposed to idea - producing experiences and observations</p> <p>Is aware of:</p> <ul style="list-style-type: none"> - association between spoken and written word - need for writing - different written forms <p>Vocabulary increases as level of maturity increases - - - - -</p> <p>Many, many opportunities for creative thinking and expression to be encouraged</p>	<p>Verbalizes experiences recorded by teacher</p> <p>Assumes increasing responsibility for recording his own experiences</p> <p>Is aware that purpose governs form</p> <p>Facility of expression increases as maturity increases</p> <p>Increasing facility in using numerous writing forms poems, short stories, plays, essays</p> <p>Errors in mechanics (spelling, punctuation, capitalization) increasing need to communicate</p> <p>Increasing degree of subtlety and sensitivity of expression</p> <p>Perceptions and personal response should increase - -</p>	<p>Selects idea or topic in which he believes</p> <p>Narrows topic to definite controlling idea (thesis)</p> <p>Selects relevant material to develop topic</p> <p>Selects form appropriate to purpose</p> <p>Increasing ability to adapt</p> <p>Adapts form and expression</p>

WRITING AND COMPOSITION

Stages of Learning Maturity

Stage	Organizing (Synthesizing) (Analysis) (Unification) (Blending)	Evaluating (Perceiving Subliminally)	Self-Initiating
1. Topic selection	Outlines when appropriate	Edits and rewrites	Works toward producing aesthetic effect
2. Development of ideas	Develops increasing maturity in reference skills		Experiments to develop individual style
3. Development of style			Writes for personal enjoyment, as well as enjoyment of others
4. Development of purpose			
5. Development of audience			
6. Development of form			
7. Development of voice			
8. Development of content			
9. Development of organization			
10. Development of style			
11. Development of purpose			
12. Development of audience			
13. Development of form			
14. Development of voice			
15. Development of content			
16. Development of organization			
17. Development of style			
18. Development of purpose			
19. Development of audience			
20. Development of form			
21. Development of voice			
22. Development of content			
23. Development of organization			
24. Development of style			
25. Development of purpose			
26. Development of audience			
27. Development of form			
28. Development of voice			
29. Development of content			
30. Development of organization			
31. Development of style			
32. Development of purpose			
33. Development of audience			
34. Development of form			
35. Development of voice			
36. Development of content			
37. Development of organization			
38. Development of style			
39. Development of purpose			
40. Development of audience			
41. Development of form			
42. Development of voice			
43. Development of content			
44. Development of organization			
45. Development of style			
46. Development of purpose			
47. Development of audience			
48. Development of form			
49. Development of voice			
50. Development of content			
51. Development of organization			
52. Development of style			
53. Development of purpose			
54. Development of audience			
55. Development of form			
56. Development of voice			
57. Development of content			
58. Development of organization			
59. Development of style			
60. Development of purpose			
61. Development of audience			
62. Development of form			
63. Development of voice			
64. Development of content			
65. Development of organization			
66. Development of style			
67. Development of purpose			
68. Development of audience			
69. Development of form			
70. Development of voice			
71. Development of content			
72. Development of organization			
73. Development of style			
74. Development of purpose			
75. Development of audience			
76. Development of form			
77. Development of voice			
78. Development of content			
79. Development of organization			
80. Development of style			
81. Development of purpose			
82. Development of audience			
83. Development of form			
84. Development of voice			
85. Development of content			
86. Development of organization			
87. Development of style			
88. Development of purpose			
89. Development of audience			
90. Development of form			
91. Development of voice			
92. Development of content			
93. Development of organization			
94. Development of style			
95. Development of purpose			
96. Development of audience			
97. Development of form			
98. Development of voice			
99. Development of content			
100. Development of organization			